

MUSIC SUPERVISORS JOURNAL

Mid-Winter Issue

1931

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CONTENTS FOR FEBRUARY

Advertisers' Index
News Notes
In-and-About Clubs
Editorials15
Our Treasurers16
The American Festival of the Future. Victor L. F.
Rebmann18
Rebmann
ser. (Tests and Measurements Department, Peter
W. Dykema.)21
The Elementary School Choir Conductor, Duncan
McKenzie23
W. Dykema.)
The Desident's Deep Descal V Marrow 26
Twenty Cir. Fighteen Circle Circle V. Morgan 20
Twenty-Six, Eighteen, Sixty-Six and Ten. Burnet C. Tuthill
On the Other Hand (An Answer to Daniel Gregory
Mason) Locath E Maddy
Mason). Joseph E. Maddy
tion Through Radio Edgar R Cordon) 33
Radio and Music Appreciation Frances F. Clark 34
A Symposium on Choral Singing Clayton W Old
A Symposium on Choral Singing. Clayton W. Old, Carl Engel, Osbourne McConathy, Jacob A. Evan-
son. (Vocal Department, Hollis Dann)38
Instrumental Music Department. Joseph E. Maddy.46
Southern Conference. J. Henry Francis
Eastern Conference. Pauline A. Meyer52
Southwestern Conference. Stanley S. Effinger57
California Conference. L. Woodson Curtis60
Northwest Conference. Judith Mahon
North Central Conference. Gaylord R. Humberger. 67
Anglo-American Conference Paul I Wegger 76
Anglo-American Conference, Paul J. Weaver
Record Reviews. Paul J. Weaver
Exhibitors' Columns. E. E. Gamble
State Membership Chairmen
Arm Chair Gossip. E. S. B
Headquarters Matters88
rieauquarters matters

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Mark These Dates on Your Calendar

February 21-26, 1931-Department of Superintendence, N. E. A., Detroit, Michigan.

February 22-24, 1931—National Research Council of Music Education, M.N.S.C., Detroit, Michigan, Hotel Wolverine. February 24, 1931—Masonic Temple, Detroit, Michigan, National High School Chorus, Dr. Hollis Dann, conductor.

February 26-28, 1931—Progressive Education convention, Detroit, Michigan.

March 11-13, 1931—Southern Conference for Music Education, Memphis, Tennessee.

March 18-20, 1931—Eastern Music Supervisors Conference, Syracuse, New York.

March 24-27, 1931—Southwestern Music Supervisors Conference, Colorado Springs, Colorado.

March 30-April 2, 1931-California Music Supervisors Conference, Los Angeles, California.

April 6-8, 1931—Northwest Music Supervisors Conference, Spokane, Washington.

April 13-17, 1931—North Central Music Supervisors Conference, Des Moines, Iowa.

June 28-July 4, 1931—National Education Association, Los Angeles, California.

August 1-8, 1931—The second Anglo-American Music Conference, Lausanne, Switzerland.

MUSIC **SUPERVISORS JOURNAL**

OFFICIAL ORGAN of the Music Supervisors National Conference and of the Six United Conferences

> California Music Supervisors Conference Eastern Music Supervisors Conference North Central Music Supervisors Conference Northwest Music Supervisors Conference Southern Conference for Music Education Southwestern Music Supervisors Conference

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ADVERTISERS' INDEX

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Barnhouse, C. L
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Buescher Band Instrument Company1
Buescher Band Instrument Company1 Chicago Musical Instrument Company8
Cincinnati College of Music
Clark-Brewer Teachers Agency
Cleveland Institute of Music
Conn, Ltd., C. G
Conn, Ltd., C. G
Cundy-Bettoney Company, The
Curtis Class Piano Course5
Dawson, John W
Ditson Company, Oliver
Drake Hotel, The4
Eastman School of Music
Educational Music Bureau
Elkhart Band Instrument Company6
Fearis & Bro., J. S
Fillmore Music House7
Fischer, Inc., CarlCover
Fischer & Bro., J
Fox Publishing Company, Sam1
Gamble Hinged Music Company39, 4
Gescheidt Studios, Adelaide6
Ginn and Company
Hale & Company Publishers E. M
Hall & McCreary Company2 Haynes Company, Wm. S4
Haynes Company, Wm. S4
Hinds, Hayden & Eldredge
Holton & Company, Frank
Hotel Syracuse
Ihling Bros. Everard Company5
Jacobs, Inc., Walter7
Jenkins Sons Music Company, J. W37, 4.
Jungnickel, Inc., Ross
Lambert Studios. The8
Hotel Syracuse 5 Ihling Bros. Everard Company 5 Jacobs, Inc., Walter 7, Jenkins Sons Music Company, J. W. 37, 4 Jungnickel, Inc., Ross 7, Kay & Kay Music Publishing Corporation. 4 Lambert Studios, The 84 Lester Piano Company 8
Lorenz Publishing Company3
Lorenz Publishing Company3t Ludwig & Ludwig
Lorenz Publishing Company
Lorenz Publishing Company 3. Ludwig & Ludwig . 1. Lyon & Healy 6. McDonough, Anne. 7. Miessner Institute of Music 5. Music Supervisors National Conference 3.2, 72, 8. National Academy of Music 6. National Music League, Inc. 4.
Lorenz Publishing Company 3. Ludwig & Ludwig . 1. Lyon & Healy 6. McDonough, Anne. 7. Miessner Institute of Music 5. Music Supervisors National Conference 3.2, 72, 8. National Academy of Music 6. National Music League, Inc. 4.
Lester Fland Company 3 Ludwig & Ludwig . 12 Lyon & Healy 6 McDonough, Anne. 7 Miessner Institute of Music 5 Music Supervisors National Conference. 32, 72, 8 National Academy of Music 64 Northwestern School of Music 8 Oxford University Press 7 Pan-American Band Instrument & Case
Lester Fland Company 3 Ludwig & Ludwig . 12 Lyon & Healy 6 McDonough, Anne. 7 Miessner Institute of Music 5 Music Supervisors National Conference. 32, 72, 8 National Academy of Music 64 Northwestern School of Music 8 Oxford University Press 7 Pan-American Band Instrument & Case
Lester Fland Company 3. Ludwig & Ludwig 1. Lyon & Healy 6. McDonough, Anne 75. Miessner Institute of Music 55. Music Supervisors National Conference 32, 72, 8. National Academy of Music 64. Northwestern School of Music 8. Oxford University Press 4. Pan-American Band Instrument & Case Company 55.
Lester Fland Company 3. Ludwig & Ludwig 1. Lyon & Healy 6. McDonough, Anne 75. Miessner Institute of Music 55. Music Supervisors National Conference 32, 72, 8. National Academy of Music 64. Northwestern School of Music 8. Oxford University Press 4. Pan-American Band Instrument & Case Company 55.
Lester Fland Company 3. Ludwig & Ludwig 1. Lyon & Healy 6. McDonough, Anne 75. Miessner Institute of Music 55. Music Supervisors National Conference 32, 72, 8. National Academy of Music 64. Northwestern School of Music 8. Oxford University Press 4. Pan-American Band Instrument & Case Company 55.
Lester Fland Company 3 Ludwig & Ludwig 1 Lyon & Healy 6 McDonough, Anne 7 Miessner Institute of Music 5 Music Supervisors National Conference 32, 72, 8 National Academy of Music 6 National Music League, Inc 44 Northwestern School of Music 8 Oxford University Press 7 Pan-American Band Instrument & Case Company 5 Paull-Pioneer Music Company 5 Pennsylvania State College 8 Presser Company, Theodore 8 Rayner, Dalbeim & Company 5 Rayner, Dalbeim & Company 75
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Fland Company 3 Ludwig & Ludwig . 1 Ludwig & Ludwig . 6 Lyon & Healy . 6 McDonough, Anne. 7 Miessner Institute of Music . 5 Music Supervisors National Conference . 32, 72, 8 National Academy of Music . 6 National Music League, Inc. 4 Northwestern School of Music . 8 Oxford University Press . 7 Pan-American Band Instrument & Case Company . 5 Paull-Pioneer Music Company . 5 Peate's Music House, Inc 6 Pennsylvania State College . 8 Presser Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 Rayner, Dalheim & Company . 5 RCA Victor Company . 7 RCA Victor Company . 7 RCA Victor Company . 7
Lester Planto Company 3. Ludwig & Ludwig 1. Luorenz Publishing Company 3. Ludwig & Ludwig 1. Lyon & Healy 66 McDonough, Anne 75 Miessner Institute of Music 55 Music Supervisors National Conference 32, 72, 81 National Academy of Music 66 National Academy of Music 64 Northwestern School of Music 85 Oxford University Press 72 Pan-American Band Instrument & Case Company 55 Paull-Pioneer Music Company 55 Paull-Pioneer Music Company 55 Pennsylvania State College 87 Presser Company, Theodore 56 Rayner, Dalheim & Company 57 RCA Victor Company 56 RcA Victor Company 56 Rcot & Sons, E. T 56 Schirmer, Inc., G 95 Schirmer, Inc., G 95 School Music Press 55 Selhier, Inc., H. & A 53 Silver, Burdett & Company 70 Sims Song Silde Corporation 70 Sims Visual Music Company 83 Southern California Music Company 83 Surrecuse University 86
Lester Planto Company 3. Ludwig & Ludwig 1. Luorenz Publishing Company 3. Ludwig & Ludwig 1. Lyon & Healy 66 McDonough, Anne 75 Miessner Institute of Music 55 Music Supervisors National Conference 32, 72, 81 National Academy of Music 66 National Academy of Music 64 Northwestern School of Music 85 Oxford University Press 72 Pan-American Band Instrument & Case Company 55 Paull-Pioneer Music Company 55 Paull-Pioneer Music Company 55 Pennsylvania State College 87 Presser Company, Theodore 56 Rayner, Dalheim & Company 57 RCA Victor Company 56 RcA Victor Company 56 Rcot & Sons, E. T 56 Schirmer, Inc., G 95 Schirmer, Inc., G 95 School Music Press 55 Selhier, Inc., H. & A 53 Silver, Burdett & Company 70 Sims Song Silde Corporation 70 Sims Visual Music Company 83 Southern California Music Company 83 Surrecuse University 86
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NOTES FROM THE FIELD

FFICERS and committees of the New England Festival Association for 1931 are as follows: Mrs. William Arms Fisher, honorary president; Clifford V. Buttelman, honorary executive secretary; William C. Crawford, president; Francis Findlay, vice-president (in charge of festivals); Walter H. Butterfield, vice-president (in charge of contest rules); Paul E. Wiggin, vice-president (in charge of final contests); William P. Hart, treasurer; W. Deane Preston, Jr., executive secretary; Francis Killilea, clerk; and Harry E. Whittemore, manager of festival orchestra School Orchestra Committee: John V. Dethier, Norwood, Mass., chairman; Harry E.

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Secretary

New England Music
Festival Ass'n, Inc.

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Gildea, Newton, Mass.; John A. O'Shea, Boston, Mass.; Grace Pierce, Arlington, Mass.;
Dan D. Tierney, Boston, Mass. State
Representatives: Connecticut, James D. Price,
Hartford; Maine, E. S. Pitcher, Auburn;
Massachusetts, Maude M. Howes, Quincy;
New Hampshire, Esther B. Coombs, Hampton;
Rhode Island, E. J. Grant, Providence; Verment, A. E. Holmes. Burlington.
New England High School Orchestra: Harry
E. Whittemore, manager. Supporting
Memberships: Fred G. Tessin, chairman. . .
Membership Committee: Helen S. Leavitt,
Boston, Mass., Louise Grant, Scarborough,
N. Y. . . . State contests, orchestra, band
and choral will be continued, but the New
England Festival Orchestra concert will be
emitted this year, to avoid conflict with the
Eastern High School Orchestra which is being
organized for the Syracuse meeting of the
Eastern Conference. . . . A choral festival,
with the All-New England High School
Chorus of 300, directed by Walter H. Butterfield, will be held at Providence, R. I. The
final contests of bands and orchestras will be
at Springfield, Mass., in connection with the
Eastern States Exposition. The dates for
these contests will be announced later. . . .
Deane Preston, as the newly elected secretary
of the Festival Association Corporation, automatically becomes executive secretary of the
affiliated groups comprising the Association.
He is a member of the firm of B. F. Wood
Music Co. and has taken an active interest
in the association since its inception.
The new address of the association is 88 St.

A GRANT of \$10,000 in cash, to aid the University of Oregon in its program of fine arts, has been awarded by the Carnegie corporation. The fund, given without restriction, will be used for research work of all kinds in the field of fine art, literature and music, with the aim of benefiting those interested in the appreciation of art, rather than in actual participation. It is said that the University of Oregon is the first institution in that part of the country to be so recognized by the Carnegie corporation.

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7417	The Night Wind	Roland Farley
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7396	Don't You Weep No More,	
	Mary (Based on a Negro Melody)	Nathaniel Dett
7416	The Night Wind	Roland Farley
7459	The Sleigh	Richard Kountz

MIXED VOICES-S. A. B.

7361 My Homeland Oley Speaks

MEN'S VOICES-Four-Part

7390	The Battle of Jericho	Marshall Bartholomew				
7458	The House by the Side of					
	the Road	Kenneth S. Clark				
7387	My Prayers	Robert S. Flagler				
7386	The Road to You	Robert S. Flagler				
7429	The Song of the Bow	Victor Harris				
7371	In the Luxembourg Gardens	Kathleen Lockhart Manning				
7365	The Street Fair	Kathleen Lockhart Manning				
7148	The Two Grenadiers	Robert Schumann				
7421	Charity	Oley Speaks				
7434	Pegging Along	Oley Speaks				

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AN Interscholastic Music Meet, divided into organization contests for musical organizations maintained within the school they represent, and individual contests for individual students in some form of applied music studied under private teachers, will be held at the University of Missouri, Columbia, April 30 and May 1. . . . Contestants, whether as individuals or in organizations, must be regularly enrolled students in an accredited first, second or third class Missouri high school, public or private, or a school whose graduates are admitted to the University of Missouri on a certificate, and entries must be made on the official entry blank which will be mailed about March 15, and returned by April 29. . . The individual contests held Thursday, April 30, consist of vocal and instrumental contests, and contests in dictation and sight singing; while the organization contests held Friday, May 1, are choral and band and orchestra. Further information and entry blanks can be obtained from Dean James T. Quarles, 103 Lathrop Hall, University of Missouri.

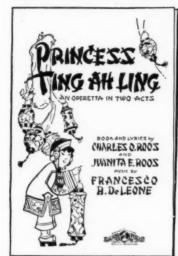
IT is announced by Russell Carter, Supervisor of Music, State Education Department of New York, that the Board of Admission of Mount Holyoke College, has voted to accept the New York State course in harmony, and the Regents' examination in that subject, on the condition that candidates present a notebook which must be approved by the Board of Admission. This action, which is of interest to our readers and especially to teachers of high school music as an indication of the future possibilities of better articulation of high school and college music courses, becomes effective for entrance in 1932 and thereafter.

THE second annual conference of teachers and supervisors of music in the North Carolina high schools, with Dr. Victor L. F. Rebmann, White Plains, N. Y., and Professor Bruce Carey of Girard College, Philadelphia, as leaders, was held recently at the North Carolina College for Women in Greensboro. At this meeting it was decided to adopt a scoring system somewhat similar to that used in Kansas for the Twelfth Annual State High School Music Contest to be held on the Greensboro campus this April.

THE state music contest in Idaho will be held at Pocatello this year under the direction of the Idaho Festival Committee, and will be sponsored by the University of Idaho Southern Branch. . . Officers and members of the Idaho Festival Committee: L. J. Schnabel, Pocatello, president; Dewey Olson, Preston, secretary-treasurer. Members of Festival Committee: Mark Freshman, Lewiston; J. A. Winthers, Nampa; and Mrs. T. R. Neilson, Director of Music, University of Idaho Southern Branch. . . A 110-piece Idaho All-State Band, under management of A. L. Gifford, Past President of the Idaho Music Association, played at a meeting of the Idaho Education Association, with Professor C. J. Hawkins, Director of Instrumental Music, University of Utah, as guest conductor.

THE New York Board of Education has recently contracted for the installation of seven large pipe organs in six high schools and the New York Training School for Teachers, which are equipped with automatic reproducing devices making it possble for anyone (not necessarily a trained musician) to present musical works of great composers as interpreted and performed by organists of note, although the organs may also be played manually. . . . "A unique feature will be the mechanism controlling the registration," says Hugo Newman, principal, New York Training School for Teachers. "Each 'stop' is controlled by a distinctive colored tablet which shows at a glance to what family of instruments it belongs; in addition, each tablet is provided with a small electric lamp which lights whenever the corresponding 'stop' is in use. . . . A close correlation between visual, auditory and tactual impressions is thus effected."

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Page 12

ABOUT THE IN-AND-ABOUT CLUBS

THE future of the Eastern Music Camp at Lake Messalonskee, Sidney, Me., was the subject of a talk by Dr. William Crawford, president of the New England Festival Association, at the January 3 meeting of the Boston In-and-About Club. Francis Findlay, musical director of the camp, and Harry E. Whittemore, dean of the camp, spoke of the opportunities available for the student with a well-balanced program, which includes athletics, as well as music, and told of the keen interest several well known musicians feel for the success of the project. Mrs. Dorothy H. Marden, camp registrar, reported her recent trip to the camp, and the enthusiasm of the Maine people for the camp. . . . Present officers of the club are: Walter H. Butterfield, Providence, R. I., president; Harry E. Whittemore, Somerville, Mass., vice-president; Margaret Tuthill, Quincy, Mass., secretary; Edward N. Griffen, Newton, Mass., treasurer. Directors are: John A. O'Shea, Boston, Mass.; Grace G. Pierce, Arlington, Mass.; David C. King, Boston, Mass.; Helen S. Leavitt, Boston, Mass., and Charles R. Spaulding, Newton, Mass.

THE Chicago In-and-About Club officers for 1930-31 are: Anton H. Embs, Oak Park, Ill., president; Caroline Kohlsaat, Evanston, Ill., vice-president; Edit Wines, Chicago, Ill.; treasurer; Mary McKay, Wilmette, Ill., recording secretary; Olga E. Hieber, Chicago, Ill.; corresponding secretary. . . . This club has its year's program printed on a little card about two inches wide and three inches long, that can be easily carried in one's pocket or memo book. Copies can be obtained from Miss Olga Hieber, secretary, 211 East 20th St., Chicago, Ill. . . . Three meetings have been held thus far this season, and three more are scheduled: February 14, Luncheon. March 21, Luncheon—program by Jurien Hoekstra. May 23, Luncheon, annual meeting—program by David Dushkin of Glencoe School. Subject, "Making Musical Instruments in the Graded Schools; Relation to Musical Development of the Child." Illustrated by children from Glencoe schools and their work.

THE In-and-About Twin Cities Music Supervisors Club of Minnesota entered its second year with increased interest and enthusiasm and a membership list of about seventy-five. . . . During the recent Minnesota Education Association held in Minneapolis, the Club was host to the music supervisors of the state at a luncheon and entertained over four hundred quests. . . The first fall meeting was held at the University of Minnesota, Minneapolis, and the second at Summit School, St. Paul. . . . The officers of the club are: Mr. Archie Jones, University of Minnesota, president; Mathilda Heck, St. Paul, Minn., vice-president; Arlys Denzel, Mound, Minn., secretary; Wm. F. Schliep, River Falls, Wis., treasurer.

THE Fox Valley In-and-About Club officers are: Mrs. Media J. Auer, St. Charles, Ill., president; U. K. Reese, Elgin, Ill., vice-president; Bennetta Diehl, Batavia, Ill., secretary and treasurer. The principal activity of the club this year will be centered around a music festival to be held in Dundee, Ill., in April or May. Towns in the Fox River Valley will take part in the festival.

THE Waterloo, Iowa, In-and-About Club, started in 1926, growing out of the music section of the Northeastern Iowa Teachers' Association, and now has an average membership of about thirty. The club meets the first Saturday of each month. Officers are: Lyla Day, president; Caldwell Johnson, vice-president; Bernice Shutts, secretary.

EVERY MEMBER GET A MEMBER See Page 85



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Music Supervisors Journal

Vol. XVII

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No. 3

Official Organ of the Music Supervisors National Conference and of the Six Sectional Conferences
Editorial Board: Edward B. Birgo, Chairman; John W. Beattle, Anne Landsbury Bock, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver

Editorial Mosaics

HE phenomenal growth of the Music Supervisors National Conference in a quarter of a century from a membership of one hundred in 1906 to that of upwards of 7,000 in 1930 is a fact of capital importance in music education. It is a striking fact also that this growth parallels a corresponding development of music in the schools, and this in turn has been accompanied by a vastly increased output of school music and kindred materials and supplies from the music publishing and manufacturing industry.

Thinking of the growing influence of the National Conference, many have felt that it may be destined to absorb into itself the other music teaching associations, or that it can be entirely independent of them and sufficient unto itself. It seems to me that neither can ever be. The pioneer music teaching organization in this country is the Music Teachers National Association, founded in 1876, the only group which has ever been organized to study the entire field of music education. Its fluctuating membership, sometimes large and sometimes comparatively small, has never affected in the least its original purpose to help keep the standards of all music teaching at the highest possible level. There are other important associations beside our National Conference which are devoted to special fields of music teaching.

What then is the relation today of the Music Teachers National Association to all of these educational groups, including the National Conference? Howard Hanson, president of the Music Teachers National Association has made the logical answer, given in his foreword to the program of the recent convention at St. Louis. Here is the opening statement of this foreword:

When the Music Teachers National Association was founded in 1876, music in this country was in its infancy. The Association was called upon to consider problems in all phases of music education. Since those days conditions have changed. There are now important and powerful organizations, such as the Music Supervisors National Conference, The National Association of Schools of Music, and the like, which are organized for the purpose of studying a specific group of problems in one field. In my opinion, it should be the endeavor of the Music Teachers National Association not to duplicate work which is being done efficiently by other more specialized groups, but rather to co-ordinate the findings of these other groups and to serve as an open forum for the discussion of problems which concern all of them.

This timely and admirable statement sets in clear relief the future relation of the Music Teachers Na-

tional Association to all music teaching associations, and the meeting at St. Louis (December 29-31, 1930), exemplified its essential truth. This meeting was made the occasion of a joint convention of the M.T.N.A., the National Association of Schools of Music and the Phi Mu Alpha musical fraternity. The program was built around six general topics as follows: (a) Music in Higher Education, (b) Public School Relationships, (c) Present Day Social Aspects of Music, (d) The Production, Publication and Performance of Music under Changing Conditions, (e) Some Modern Developments in Piano and Vocal Pedagogy, (f) The Music Industries and Education. These, with the various subtopics growing out of them, gave consideration to the burning questions of the present time in the entire field of music. It was the consensus of opinion that no recent meeting of the M.T.N.A. has aroused such genuine interest. At any rate it was a strong meeting, admirably planned and carried out, and a happy inauguration of the new policy of the Music Teachers National Association as formulated by President Hanson.

EDWARD B. BIRGE.

Are We Neglecting the Rural Schools?

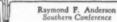
WE like to talk and write about the progress made in music education during the past few years. Our music magazines are full of articles and pictures which tell stories of wonderful achievement. There are choruses, bands and orchestras galore, so fine in fact that we talk glibly of sending some of them overseas for demonstration in European centers of culture. We really should save the money and divert it, plus a lot of energy, into an entirely untouched field here at home. We forget that at a conservative estimate, over half the children in our schools are without music instruction or musical stimulus of any kind. Hundreds of thousands of children in rural and village schools have no opportunity to participate in any form of music and seldom hear any that is of educational value.

All one need do to verify this is to visit a rural school and ask the children to sing a stanza of "America." And the notion that the little old one-room school belonged only to grandfather's day is easily controverted by the most casual observation. Almost any city supervisor can find these supposed relics of the past by driving a few minutes in any direction. There are several

The CONFERENCE TREASURERS







Esther K. Jones Northwest Conference













S. Grace Gantt California Conference



Clarence Wells
Eastern Conference

Can you look your Conference treasurer in the face with a clear conscience? We don't want to embarrass any member, but this really seems like an appropriate time to introduce the exchequer-guardians in the portrait-series of United Conference officers. Not that they would deserve recognition the less at any other season—for theirs is a year-round task, what with collecting, accounting, paying bills, keeping membership records and preparing reports thereof for president, state chairmen and Conference office, mailing receipt-cards to members who have paid dues, and worrying about the members who haven't paid! But they never complain about work required of them through the year; it is only the tremplays last might ray by the conference week caused by members who ut off naving annual the tremendous last-minute rush during Conference week, caused by members who put off paying annual ques until then, that makes treasurers sometimes wish they were vice-presidents. (Hint: There is a membership remittance blank on page 32.)

within ten minutes' drive from Evanston. Iowa alone has in the neighborhood of ten thousand one and two-room rural schools and consolidation is thought to have made considerable progress in that state. In some of these little schools splendid work in music education is being carried on. The children are eager for it and respond in a manner to gladden the heart. A way of carrying music instruction to all the boys and girls of the farms and villages presents a challenge that cannot be evaded. Let's quit our back-patting on what we have accomplished in the cities and do something about these country children.

John W. Beattie.

Written at Recess

"And behold, one of the scoffers uttered a mysterious saying which none could understand. He said unto them, 'It is bologna (pronounced "baloney"), no matter which way you cut it.'"

THUS readeth the eighteenth verse of the first chapter of the Book of Degree of Mark Time,* in which book Mark doth soundly berate the prevailing quest for letters to append to one's signature, without telling us how many degrees he holdeth himself, and from whence.

Scarcely had we read these words of wisdom from the pen of our inspired and cynical contemporary than came the post, bearing these lines from Ye Chairman of Ye Ed. Bd. "Will you write at once on this subject, 'The Accrediting of Instrumentalists Who Wish to Do Public School Work?" He explained not why the singer who wished to do public school work should escape—or be condemned without trial.

Since we have already read from the Word as given by Mark, let us proceed to our text. It is derived from the reading: "Who Maketh It Bologna, and Why? —and How!"

Verily, as a profession we begin to have our growingpains. From one viewpoint, we should feel complimented that those who are "in authority in matters of state" should have noticed that we have grown out of our bloomer suits, and are beginning to get in the way.

Forsooth, from a purely personal standpoint, it would be much more pleasant to take our lyre and retire to the shade of our own vine and fig tree where we might strum and teach to strum. It appeareth, however, that our scholars are taught many things in school besides musicke, and mayhap we may better teach strumming if we know somewhat of the problems of all instruction. One important thing we cannot learn in the shade of our own fig tree—how to get along sympathetically with our fellow teachers, yea, even with the principal.

Suppose we go, now, with our friend Mark, to an exceedingly high place of his own choosing, whence we may survey the whole landscape, all in its true proportion. What, Mark, from here appeareth to be true about the manufacture and consumption of this particular brand of Bologna?

* From The Book of Degree, in "Recess" column, December Journal.

February, Nineteen Thirty-one

To me, it appeareth not that the fault is with those who made the requirement that the musicke teachers should have a degree or some other indication of specialized training in the teaching of children as well as in the blowing of horns and clanging of cymbals. It seemeth from here that those in authority were trying to help bewildered schoolboard members and superintendents, who knew not Debussy from Camembert, to secure capable tutors in the art of sweet sounds for their young.

But mark you, Mark, how this Bologna which has been prescribed for these tutors of the young is being flavored by those who have been designated to administer it! Is it not strange, we agree, that they should have become so engrossed in their labor that they became obsessed with the idea that the important thing was the length of time their scholars devoured this Bologna in their own particular institutions, and not the strength these scholars absorbed from this same food?

And is it not strange, Mark, that each administrator thinks that only the knowledge and the facility upon instruments of musicke acquired in his own school hath saving grace? Be not too critical at this point, Mark, my friend. Verily, it costeth the gold of the realm to maintain a music faculty.

And finally, Mark, one sees from here that part of what thou saidst about these scholars studying diligently "the calculus, the measurement, and any other thing, but not music" was true. But friend, seest thou how earnestly do some of those who oversee the Administration of the Bologna seek teachers to whom musicke is Life, and who can teach it as such—and how often do they seek in vain? And observe, beloved, how these same overseers of the A. of the B. are genuinely concerned lest their scholars shall go forth able only to strum the lute, and shall have not experienced the Beauty that lies in all Art, yea, even in the Sciences?

MAX T. Krone.

P.S. And, Mark, didst thou notice how many scholars were so weak that no food could help them? Perhaps it is not all in the Bologna.

Slipshod Use of Haphazard Terminology

O NE of the great needs in our school music is that of a standardization of terms to be used in the every-day music lesson in the grades. We talk about "time" when we mean rhythm; about "notes" when we mean tones; about "accidentals" when we mean chromatics; about "bars" when we mean measures, etc., etc., until it is difficult, and often embarrassing, to know which is correct. Any other professional group that occupies a position as important as ours in the world's progress, would get together and at least standardize those things which are purely scientific or mechanical. But we musicians and teachers are satisfied to accept terminology that has been handed down to us as correctly traditional.

George Oscar Bowen.

The American Festival of the Future

By VICTOR L. F. REBMANN



UR distinguished British colleague, Herbert Wiseman, in the preceding issue of this publication has set an intriguing precedent. Having been commissioned by the eminent, and perhaps somewhat exacting, editors to write on the "American Festival of the Future" he, with faint apology to that august body, proceeded to give under that title a most illuminating account of the British Competition Festival of the Present. For thus imparting elasticity to the editors' theme he has earned for himself an expression of my gratitude. Being very much engaged with the present, and inclined to let the present build for the future, I, too, brave editorial displeasure and defiantly assert my topic to be: An American Music Festival, Its Philosophy of Music and Its Significant Aspects.

A recently published music gazetteer lists in excess of one hundred permanent festivals in this country. They are of diverse types, the Welsh Eisteddfod, the German Saengerfest and the May Festival being most frequently mentioned. As particularly significant, those of Ann Arbor, Bethlehem, Cincinnati, Evanston, Worcester, and the chamber music events under the auspices of the Elizabeth Sprague Coolidge Foundation in Washington, should be named.

To qualify as truly American, the music festival should be permeated with our conception of music and its relation and ministrations to society. A consideration of this function of our art as evolved in the past two centuries, shows in a general way the following trend: The highest and finest emanations of music—Carl Engel aptly calls them *Art-Music*—in the eighteenth century were reserved for the nobility; in the nineteenth century

they were extended to the cultured classes. Music for the Few, and Music for Music's Sake will do for a terse characterization of that condition.

In the twentieth century, particularly in this country, there is apparent the significant tendency to make available to the masses the sublime creations of musical genius, to popularize music and to humanize the relations of music and man—Music for the People's Sake. So, without losing its divine nature, but with an immeasurable gain in power for good, music, slowly descending from the splendid isolation of her lofty pedestal, mingles with the people and becomes a potential source of inspiration, solace and recreation for every one.

Out of this American and laic conception of music as a universal source of happiness and contentment, there grew in Westchester County, New York, the idea of the music festival as one of a series of features in a broadly conceived and efficiently conducted system of recreational activities, including arts and sciences (in their recreational sense), athletics, dramatics, handicraft, hiking, home gardens, music, nature study, playgrounds, vacation camps, and others. These activities are maintained and supervised for the benefit of its citizens and at public expense by the county government.

Review of the Westchester Festival

A review of the history of the Westchester Music Festival reveals that in 1924, Mrs. Eugene Meyer, chairman of the Westchester County Recreation Commission, undertook the consolidation of the musical forces of the county. Before that time, Westchester, possessing a wealth of musical talent and a dearth of facilities for its exploitation, had experienced a constant

rise and fall of amateur groups, few enjoying a prolonged existence for want of interest and support.

The first festival was projected. A conductor in the person of Morris G. Williams was appointed; appeals were made for the formation of choruses; and Walter Damrosch, his New York Symphony Society and a bevy

of prominent soloists were retained. A chorus of 2,000 sang on that occasion, in a tent of Barnum-and-Bailey proportions, with good effect. A huge financial deficit failed to dampen the ardor of Mrs. Meyer and her associates. Their aim was not limited to the festival itself. They were concerned with vitalizing the message of music; with arousing dormant singers to join a choral group; with inspiring amateur players to bring out from retirement and into eager use their stringless violins or dusty cellos; and with stimulating to support of local concerts, those who could not sing or play.

In 1927, Albert Stoessel, eminent conductor of the New York Oratorio Society and of the Worcester Music Festival, accepted a call as conductor. Under his guidance the festival gained considerably in artistic status. Succeeding annual festi-

vals achieved improved performance, larger audiences, and wider moral and financial support. In fact, the success of the festivals was so impressive that the board of supervisors, the legislative body of the county, recognizing the need for adequate housing of the festival, appropriated public funds sufficient for the erection of a county community center with a seating capacity of 5,000 and stage equipment and facilities of festival and grand opera dimensions.

In its new home, the 1930 festival, under Albert Stoessel, sounded a grand paean of joy and praise to crowded houses. For the first time, a financial surplus was achieved.

In the five years of existence, the following major works were performed: Choral Works: the oratorios

Creation and Elijah, excerpts from The Messiah, Mount of Olives and St. Paul; the opera Samson and Delilah and parts of Aida, Boris Godounoff, Faust, Isis, Lohengrin, Meistersingers, Prince Igor and Tannhäuser; Te Deum, Verdi and the 150th Psalm, Cesar Franck. Symphonic Works: Fifth Symphony, Beethoven, and New World Symphony, Dvorak; the overtures: Carneval, Dvorak; In Bohemia, Hadley; Freischuetz and Oberon, Weber; Meistersinger and Rienzi; Entrance of the Gods into Valhalla and the Ride of the Valkyries, Wagner.

The following soloists appeared at these festivals: Merle Alcock, Paul Althouse, Lucrezia Bori, Anna Case, Palmer Christian, Richard Crooks, Ernest Davis, Florence Easton, Percy Grainger, Dusolina Giannini, Judson House, Norman

Joliff, the Marmein Dancers, Queena Mario, Kathryn Meisle, Yolanda Mero, Arthur Middleton, Maria Montana, Marjory Nash, Fred Patton, Donald Pirnie, and others.

The gratifying success of the festival is due in no small degree to its scheme of organization. A board of governors, headed by Mrs. Meyer and with Mrs. Kate Wasserscheid as executive secretary, controls the destiny of the Westchester Choral Society. Twenty-two choral



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Director of Music
Wetchester County Recreation
Commission
White Plains, N. Y.



Chorus and Orchestra, Westchester Junior Music Festival, Victor L. F. Rebmann, Conductor

groups, each with its own local organization and conductor, prepare their own programs for local concerts and the music for the festival. With the exception of a very few, all groups have been brought into being through the impetus of the festival. The directors of these groups, united in a conductors' association, share with the conductor of the festival the responsibility for the selection of the program. Each choral unit has absolute freedom in the solution of its local problems and is entitled to aid and advice from the county choral society. New units receive particularly loving care from the parent association, and are assisted to become self-supporting.

Competitions are held biennially by the Westchester Choral Society. The usual vocal and instrumental solo and ensemble events are offered. The contest is scheduled approximately three months before the festival and is developing increasing interest and improvement in artistic standards.

The Junior Festival

Under the same principle of complete freedom for individual development, the Westchester Music Teachers Association, the professional organization of the music supervisors of the county, was invited to co-operate in extending to the school children the cultural benefits of the festival. A chorus of 2,500 unchanged voices, a high school glee club of 500 and a high school orchestra of 150 took part in 1926 under the direction of the writer, with F. Colwell Conklin and Loretta Knights as associates. Due to lack of stage facilities the junior festival was not given in the three following years. Resumed successfully in 1930 in the new building, it will be extended to two concerts in 1931, held a week previous to the adult festival. Four thousand singers, an orchestra of 200 and a band of 150, selected from 35 school systems of the county, will take part. F. Colwell

Conklin of Mamaroneck, J. Dale Diehl of White Plains, Loretta Knights of Mount Vernon, Bernard B. Nye of New Rochelle, Arthur F. A. Witte of Yonkers, and a committee of school superintendents and music supervisors are co-operating with the director in the preparation of this event.

National groups are encouraged to preserve their native music lore. Among them, nine negro groups, combining 700 singers from 29 communities, are united under the able leadership of Harry Barnhart in an organization similar to the Westchester Choral Society. Miss Ina Scott is the executive secretary and is responsible for the management of that choral union.

Recapitulating the Benefits

The Westchester Festival, in the five years of its existence, has produced the following results, either directly or indirectly:

A high standard of musical achievement by a greater number of singers each year (approximately 6,000 last year).

Establishment of amateur orchestras and bands, numbering about 600 members.

Audiences of 5,000 persons at each concert.

Erection, out of public funds, of a beautiful county community center.

Free organ recitals.

Symphony concerts.

Operatic performances by the Metropolitan and other opera companies.

Chamber music concerts in a smaller auditorium in the building.

Creation by the recreation commission of the office of director of music.

Increase in the number of music supervisors in the public schools of the county from 72 in 1925, to 150 in 1930.

Sincere interest in music activities as a means for the worthy

use of leisure hours.

Though a significant beginning has been made, the millennium has not yet arrived. Much more can and will be done, including an offer of vocal and instrumental instruction to schools, if they are unable to finance it;



A Typical Audience, Westchester Music Festival

caring for the needs of young singers and players of after-school age through the organization of choral units and amateur orchestras and, perhaps, bands; and in general, further consolidation of musical interests and elevation of musical standards.

Humble beginnings made in 1925 have borne rich fruit. With several thousands of adults and more than 5,000 school children responding annually to festival drill and thrill; with children, who may begin this experience at 12 and continue it into ripe age, the possibilities of

marvelous cultural and musical development are very bright indeed. Further, with a county recreation program which places emphasis upon man rather than music, without relinquishing the insistence upon a respectable standard of artistic taste and performance, the vision of its originators, coupled with the wisdom and support of the county government, and the eager interest and joyful collaboration of an ever-increasing number of citizens, are bringing to pass the true American Music Festival of the Future.

Do You Believe in Fairy Stories?

By JACOB KWALWASSER, Ph.D. Professor of Music Education Syracuse University, Syracuse, N. Y.

facts, there are times, occasionally, when extenuating circumstances render such misrepresentations less censurable. We, therefore, should not speak with too great harshness of claims made for music

by its early promoters almost a century ago. The schools at the time were concerned chiefly with mind-training and in order to ingratiate music into the hearts of school administrators, it, too, was "advertised" as a mind-trainer. But be that as it may, music was added to the curricula and now enjoys a position of indispensability as a public school subject.

But almost a century has passed and, to the best of the author's knowledge, musicians have done nothing about this false pretense of music education. Superintendents meet it with a tolerant

smile or with utter contempt. Invariably they point out that if music is the best mind-trainer it has failed to "do its stuff" for the music teacher in the system. Irreparable harm has been done to music education, itself, by this false and heretofore uncontested contention. Music education has, as a result of this absurd objective, gone mind-training mad. Legitimate and attainable objectives have been either subordinated or lost sight of entirely in a futile and utterly hopeless attempt to prove "to the world" that music is the best mind-trainer. Questionable impetus has been given this untenable and illegitimate music objective by the late President Elliot of Harvard and other over-enthusiastic and misguided educators in and outside the ranks of musicians. Wittingly or unwittingly they have injured music education, distorted and perverted procedures and objectives. They have made the teaching of music primarily a science rather than an art. They are, verily,

I shall conclude shortly with just a word on the sub-

LTHOUGH it is never defensible to misrepresent ject of the true philosophy of music education, but, first let me dispose of the fictitious claim that music is the best mind-trainer. If music is the best mind-trainer, we are entirely justified in expecting the musically trained to possess the best minds. Mentality should

increase with an increase in the amount of music study. Musicians, then, should be superior mentally, possessing the profoundest intellects, etc., etc.

Recently I was given access to psychological test scores (intelligence ratings of all freshmen for the last 5 years) in a nationally prominent university which has an internationally famous fine arts college. Each year approximately 1,500 college freshmen are examined and their scores converted into percentile rank, irrespective of school. This year the music students average 42 on the

basis of percentile rank. Fifty is the median; so it can be seen that freshmen in the music school are considerably below the average of non-music freshmen.

Not willing to accept this revelation of mental inferiority as final, I investigated the scores of the four preceding years and found that with the hundreds of music students involved, not once did the scores of the music students approach the university average, being consistently lower. The music school freshmen have an abundance of music training before entering college -otherwise they would not be admitted to the music school-but as I have already pointed out, their scholarship is inferior to the non-music group. What of the superior mind-training advantage of music? Why does it not improve the minds of its future "high priests?" Certainly these students regularly enrolled in the school of music (violinists, pianists, vocalists, public school music supervisors), are the future leaders in the field of music. What shall we say of this mind-training myth? Is it not the product of the imagination of over-

PROFESSOR KWALWASSER loves P an argument and he doubtless is looking forward to the discussion that this article will provoke. Some will say only a portion of the question has been presented; others that possibly the students investigated are not typical; others that the point of the paper rests too largely on the definition of "mind training." But everybody will care to read this challenging statement of a writer who is always provocative. It is presented here quite untouched by the editorial revising pencil.

Peter W. Dykema

Conductor Tests and Measurements Department

enthusiasts, having no semblance of reality? Is it not an attempt to rationalize ourselves out of our inferiority?

Do not misunderstand; the writer is not deploring the mental deficiency of the musician, nor does he feel the least bit apologetic for the group. We have demonstrated that we can contribute to mankind's happiness in spite of our mental stature. But the writer does deplore the abortive tendency so prevalent in music education.

Our false prophets have dedicated music education to the purpose of training minds. They would have us teach music as a science. They are blind to the fact that increase in knowledge without increase in love and devotion is futile. They have forgotten that all arts (not excepting music) are designed primarily for the enjoyment of life. In their ignorance they fail to realize that music is fostered and promoted, not so much by the way the individual thinks about it, but by the way the individual feels about it.

As Ruskin pointed out long ago: "Facts distinguish the sciences and dispositions the arts." How unfortunate for music education that we purport to do the impossible! How unfortunate that we make a pretense of doing for other mentalities what music education has failed to do for our mentalities! How unfortunate that we dedicate music education to an untenable objective, neglecting more feasible and more legitimate

Truly, music is in desperate need of a new evaluation. We are so busy doing things that we haven't time to learn whether the things that are being done are worth the doing. In all likelihood, music is the poorest mindtrainer. Let us promote and feature music for what it is capable of doing. Why expose its greatest vulnerability? Why build an educational system on a basic misconception?

NOTE: This article continues the series presented in the Department of Tests and Measurements, conducted by Professor Dykema.

EVERY child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community - - -

THIS sentence—which you will find on page eleven of the Conference year book for 1919 was used by Osbourne McConathy, then president, as a text or theme for the program of the twelfth annual meeting (St. Louis). "It seemed," says Mr. McConathy, "that the time had come in the history of the Conference when we should have a statement of objectives which could serve not only as a framework on which to build our program, but which should also be a platform announcing our educational policies, a goal toward which we might strive, and a prophecy of the ends we were seeking. The above slogan resulted, and a perusal of the Book prophecy of the ends we were seeking. The above slogan resulted, and a perusal prophecy of the ends we were seeking. The above slogan resulted, and a perusal prophecy of the ends we were seeking. The above slogan resulted, and a perusal prophecy of the ends we were seeking. The above slogan resulted, and a perusal prophecy of the ends we were seeking.

how the work of the week was organized to cover its implications.

"The slogan suggests the following lines of thought: (1) Every child is endowed with some degree of responsiveness to rhythm and tone. (2) Our schools should help him develop these potential means for impression and expression, (3) but as we differ in our capacities and interests, the schools should be equipped to help us discover our true personalities, and (4) instruction should be differentiated to meet the individual needs of each child. (5) This general program of music instruction is a matter of public concern, appropriately chargeable to public funds because the development of individuality and personality to which this plan strongly contributes leads to a higher type of citizens. The pupils should learn that music is more than a profession, an avocation, or a culture, more than an individual expression-it is also a social experience through which all members of a community may meet upon a common plane of elevated interest.'

In the years since the statement was framed, there has been definite progress toward the several objectives it defines, as outlined by Mr. McConathy. What will be the What will be the measure of advancement in another decade?



Osbourne McConathy

The Elementary School Choir Conductor

DUNCAN McKENZIE, M.A. (Edinburgh)

THE elementary school choir affords the teacher-conductor the experience and the opportunity of developing the classroom singing lesson to its highest ideal. The conductor of the choir may be a good teacher of class singing. He may have the right kind of enthusiasm, may be able to prepare the choir well in teaching the music from notation, may be able to get beautiful tone, may even have a high degree of musicianship, and still the work of the choir may lack the "something" that gives that soul satisfaction to the

group and conductor which comes from good choral singing. When a conductor gets to this state he usually appeals to his supervisor and it is the duty of the supervisor to be able, after taking the choir for a short time, to give briefly enough advice of a practical kind which the conductor can use immediately and so begin to feel the "something" previously lacking. A supervisor cannot give the right kind of advice unless he has had this experience himself.

My purpose in this article is to try to give from my own experience as a teacher-conductor, and later a supervisor, "tips" which will lead to better choral results.

Probably the first thing a conductor should aim at obtaining is the highest degree of concentration possible, so that

no words of his are wasted at a rehearsal. Once the choir realizes the efficacy of concentration, rehearsals become something worth while. As an illustration: occasionally stop the choir and ask some member if he honestly tried to give of his best on the point for which the choir has been stopped. To prove to him and to yourself that he knows what you are after, ask him to tell just what he thinks you wanted the choir to do.

Many of the points on which a choir can be stopped to develop concentration may now be taken up. Note that this quizzing of the choir is a powerful weapon and that it should not be used unless the conductor is absolutely sure that it will be effective.

BY inventing a code of unobtrusive signals whose meaning the choir knows, this habit of concentration can be continued to a very high degree when it appears in public. For instance, a signal can be agreed on for having everyone concentrate on beautiful tone. I used to point to my head as a reminder that everyone promised to think beautiful tone. For the lilt of a number, when the rhythmical side is the important one, I found that striking an attitude to express the spirit of

the number was a sure way to make the choir feel this spirit and so express it. However, one must be sincere in striking the attitude. The conductor must really feel it. A forced attitude will not give the desired result.

Many signals can be agreed upon to help in more distinct enunciation. With words ending in m, n, ng, l, t, d, p, etc., that is, voiced sustained consonants and voiced and unvoiced explosive consonants, a very slight upward lift of the baton might be used at the point where the

consonant, if sustained, is to begin; and a downward one where it should be finished. The conductor needs to practice this for success and to prevent interference with the flow of the conducting. Many other such signals are given in my book *Music in the Junior School* in connection with the teaching of rote singing.

One of the important maxims in good teaching is one thing at a time and that done well. When a choir knows a number fairly well and the number is ready for a high degree of polish, it is necessary to be able to pick out points for short special lessons. These special points are usually the fundamentals of good choral singing, and the work on them should lead to the establishing of good habits in choral singing.

Beauty of tone should be one of the first habits to be established, and one that should be ever present in each member's mind. This should be done through the analysis of the vowels in the words; voice exercises from the actual music, using the vowels, should be invented. Beautiful mouth shapes, the proper position of the tongue, plus the habit of always listening to the result, should be demanded all the time. A short part of each rehearsal should be devoted to specializing on a particular vowel. Part or the whole of the number should be sung to this vowel, looking only for beautiful tone. The important words containing this vowel should be discovered by the choir and the "full pound of flesh" demanded in their singing. The length of time concentration can be maintained on special points will increase at each rehearsal.

Vowel consonants should receive attention, e. g. wh as in which (hoo-itch), y as in you (i-oo); also consonants which can be sustained like vowels, especially when they come at the ends of words, i.e. z, l, m, n, r, ng, v, th (with), etc. Most of these sustained consonants when sung isolated have distinctive effects of their own—r, exhilaration; m, satisfaction, pain; n, anger; z, whatever the pupil feels. To get the feeling of these effects and know how the sounds are made, they



DUNCAN McKENZIE
Former Director of Music
Toronto Schools

should be sounded (not sung) with an exaggerated rise and fall, as in moaning, for example.

As regards non-sustained consonants, each member of the choir should be encouraged to find out for himself how a particular one is made, and what parts of the mouth are used in its making. I have found it very beneficial to give tongue exercises to make the pupil tongue conscious, and especially to cure the American r which is trilled at a point between the hard and soft palate, when it should be trilled at a point behind the upper teeth. Such exercises are—tongue out, tongue in, move in circle clockwise.

Questions such as the following are useful: What happened at the very end of the word rest? What happened just before this? What did the tongue do when t was made? When s was made? How was the hissing sound made? How is s made at the end of the word boys? Prolong the sound if you can. Sing it.

THE use of the crescendo and the swell are points on which short lessons can be made. Sing with a crescendo to the climaxes of each phrase. Use the swell to show the beauty of the contour of the phrase. Have the class find out the climaxes of the phrases by singing the phrases mentally. A combination of the crescendo to the climax along with the swell to show the contour of the phrase should follow next. The regulation of the amount of crescendo on notes of varying length gives excellent practice in breath control as well as mental control. Make the shortest one the unit from which to work; have these notes sung, say messo, the longer notes all having swells according to the length measured from the unit.

Cadences ought to have special attention, especially the "feminine" one. Show on the blackboard how the swell is used in this cadence. The correct treatment of "feminine" cadences should become a habit. In partsinging the under parts should be treated according to the contour of the part, but the whole ensemble of the cadence should be dominated by the expression treatment for the melody of the cadence, especially if this is the top part.

When under parts are quite contrapuntal, the conductor should especially conduct different parts in bits. He may give special attention to the alto in part of a measure and then to the tenor in the same measure later, all the time regulating the main outline with his left hand. A good conductor is busy in this way during the entire number. If he is not, it is an indication that he is losing grip of the number and hence the choir.

Such conducting must be worked out in his private preparation to become effective, until he has mastered the technique of being able to control any part at any time specially and the whole generally.

Response to the baton is something that can be introduced into every rehearsal at a special point through what I will call trick-conducting. By this I mean introducing many varied tempos other than those indicated, unusual rubatos, unusual dynamics, pauses in awkward places, accents other than the music demands, etc.; in fact anything that the music does not call for. For effective work the conductor should be sure not to ask for what is chorally impossible and for which the choir has not been prepared as regards technique; nor should he demand anything which he is not feeling himself ahead of his conducting.

In part singing, blend should often call for special attention. This is allied with beautiful tone, good intonation, and listening. This listening is one of the best forms of practical harmony ear-training. The character of the notes, i.e. their mental effects in different harmonic surroundings, ought to be noted by the choir. For example the third of the major scale me has not the same effect in a major chord as it has when it is the fifth of a minor chord; the effect also changes somewhat in the inversions of the chord; also when the note of the chord happens to be in a chord which is leading to a modulation.

For many more points I would refer conductors to the following books which I have found very helpful: J. S. Curwen. The Standard Course (Chapter on Expression).

Roberton. Mixed, Male and Female Voice Choirs. Drew. Notes on the Technique of Song Interpreation.

Whittaker. Class Singing. Buck. Scope of Music.

The last book seems to awake in the reader innate qualities so far not used in rehearsals. It makes the conductor more humanly musical.

THE value of elementary school choirs is not realized in this country. One has only to hear the elementary school choirs of England or Canada to realize what can be done. The limit of perfection is that of the ability of the teacher. The elementary school choir is the feeder for the high school choir and the adult choral society. This is where the Competition movement would do a lot of good. The standard would be raised; conductors would be made and better music would be used.

SYLLABLES

MY attention is challenged by Mr. Miller's declaration, in the First Fall Issue of the JOURNAL, that a highly satisfactory plan for teaching sight reading without the use of syllables has been developed in the Rochester schools. "All the world is waiting for the sunrise!"

There are many who contend that the thought relations possible by means of syllables are wholly inadequate to genuine musical thinking. I will not attempt to discuss this, as it is a matter for the musical theorist to demonstrate. But here there is a real dilemma. Without being at all pessimistic, one is compelled to

opine that a large number of public school music teachers are not musicians. Every supervisor has to meet this perplexing problem, and while one may be convinced that if individual instruction were possible there would not be need for syllables, with large classes and ill-prepared music teachers, syllables are at least as important as a certain soldier's yearly pension of ninety dollars. Some one asked: "How can he live on it?" And the reply was: "Better with than without it."

Many of us have discarded syllables on principle, and then have felt compelled to return to them, but always with the hope that a better light would some day shine. Some have evaded syllables by using numbers, but the latter contain all the limitations of syllables without their singable qualities.

Until some prophet shows us a practical, workable system, we are still going to be compelled to wrestle with the syllable problem. Whoever will show this way will confer inestimable benefits upon our children. If Mr. Miller's plan will further bring out the fact that, first of all, teachers of public school music should be musicians, I venture the opinion that music supervisors will not be the last to welcome his way out of the wilderness.

ANNE LANDSBURY BECK.

National Bureau for the Advancement of Music

By PETER W. DYKEMA Teachers College, Columbia University

OUBTLESS many of the music supervisors who have received service and material from the National Bureau for the Advancement of Music have speculated regarding the absence of financial obligation for what they received. Letters were answered freely and single copies of a large number of valuable publications were sent gratis. Who paid for the printed material, the letters and the office force? The reorganization of this bureau, which has just been completed, offers a good opportunity for answering these questions and outlining the new scope of work contemplated.

About fourteen years ago the Music Industries Chamber of Commerce, which is an organization of the makers and sellers of pianos and other musical instruments, decided that as a part of their general propaganda or advertising campaign they could well devote some money to the general stimulating of music throughout the country. The main source of this revenue was a tax of twenty-five cents upon each piano sold. The administration of this money was left in the hands of a broadvisioned man, Mr. C. M. Tremaine, and he was given a large measure of freedom in deciding how the money should be expended. Promotion of music-memory contests and outdoor Christmas carols, together with the publication of a number of pamphlets on various musical topics were among the early activities. National music week was another movement inaugurated by the bureau. Soon contributions came in from other manufacturers who were desirous of having other aspects of music brought to the attention of the public, and Mr. Tremaine, with additional funds, was able to widen his activities considerably.

It was perhaps inevitable that there arose a tendency on the part of contributors to stipulate that the money which they provided should be used for the specific promotion of the types of musical activity in which they were primarily interested, and that their wishes should occasionally conflict with the announced purpose of the bureau which was intended to aid all music teaching and manufacturing by increasing the general interest in music.

To avoid these difficulties and especially to distribute the responsibility for the policy and specific decisions of the bureau, it seemed wise to place the direction of it in the hands of a committee which should represent a variety of interests. The reorganized bureau, which continues its headquarters at 45 W. 45th St., New York City, is now under the direction of a committee of nine, comprising three groups of three different interests. There are three representatives of the music industry: Herman Irion of the Steinway Piano Company; Lucien Wulsin of the Baldwin Piano Company, and Alfred L. Smith

of the Conn Instrument Company; three representing the music supervisors: Joseph E. Maddy, President of the National High School Orchestra; Hollis E. Dann, New York University; and Peter W. Dykema, Teachers College, Columbia University; and three representatives of the foundations which are aiding the development of music: John Erskine of the Juilliard Foundation, Howard Hanson of the Eastman School of Music, and William F. Learned of the Carnegie Foundation. This committee has chosen Mr. C. M. Tremaine to continue as director and he is continuing with much the same staff that has brought the bureau to its present praiseworthy position. Support for the bureau will be contributions from the same source as formerly.

Contributions already received indicate that the work of the bureau will be continued on a firm and increasingly effective basis. In addition to funds from manufacturers of pianos, band instruments, fretted instruments and harmonicas, two liberal contributions have been received from the Juilliard Musical Foundation and the Carnegie Foundation. It is hoped that additional gifts will be received from other foundations, individuals and various firms in the music industry.

Plans of the reorganized bureau contemplate the continuation of all the former activities and the addition of certain new ones as the needs develop. It has already been decided that there shall be a department devoted to vocal music, and Mr. Kenneth S. Clark has been placed in charge of it. He is now at work on the preparation of pamphlets which shall suggest means for developing various types of vocal music in the school and the community. An important part of his work wil! be the collating of lists of desirable material. Another activity is to be the stimulating of more music in the home, especially through formation of chamber music groups.

The National Bureau for the Advancement of Music as conceived by the new committee of nine is to be less an independent organization which initiates and conducts new projects, than it is an assisting or coöperating agency which seeks to aid with its money, time, staff and publication facilities worthy projects which are being carried through by other musical organizations. It realizes that its staff is equipped rather to disseminate formulations already made by experts in various associations than to enter upon studies which would lead to those formulations.

While the daily routine of office correspondence will be handled by the staff, all major questions regarding policy will be passed upon by the committee of nine, representing as above stated, music industries, music supervisors and the foundations which are interested in the promotion of music.

Music for Every Child-Every Child for Music

Music Supervisors National Conference Russell V. Morgan, President

Executive Committee: Russi V. Morgan, Cleveland, O.; Frank A. Beach, Emporia, Kans.; Ada Bicking, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrkens, Oberlin, O.; Mabelle Glenn (1st Vice-Pres.), Kansas City, Mo.; Max T. Krone (2nd Vice-Pres.), Cleveland, O. Executive Secretary: C. V. Buttelman. Headquarters and Publication Office: 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

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(For names of Sectional Conference officers, see Sectional Conference

(For names of Sectional Conference officers, see Sectional Conference Departments in this magazine.)

Conference Strength

This, above all times, is the year when every member of the music teaching group should join one of the six Sectional Conferences, which, welded together in our National Conference, will present a solid front against the inroads of misapplied economy that threaten all phases of the educational program. There must be no loss of hard-won ground! Enroll now-today.

T least a dozen representative school administrators have in the last three weeks expressed the opinion that now is just the time for every one in the education field to join the educational associations and give them every possible ounce of support.

In time of depression a panic may very quickly wipe away all the carefully developed plans that have taken years for growth. I say it can do this almost over night, unless there are powerful organizations serving as balance wheels to prevent hysterical destruction by unthinking groups. We as individuals are usually powerless to prevent this product of mob psychology from turning into harmful action, but if all of us in the teaching profession join forces in our own special organizations, the strength of such a united front will tend to enforce discrimination between economies that are destructive to education and those that mean just a clearing away of waste accumulation.

For several reasons I urge every one connected with music education to join the Music Supervisors conferences. First of all, our professional spirit spurs us on to affiliate with an organization which is concerned wholly with music in its relation to life. Secondly, we must all cling to membership in these organizations at this time as the basic strength needed to determine just what values in music are essential, and then to fight in a determined manner to preserve these values in the schools.

During the Christmas holidays the Music Teachers National Association met at St. Louis. I think we were all surprised and happy over the increased membership and attendance at that meeting. A variety of interests brought about this extremely fine and well attended meeting, but undoubtedly many music educators were fully aware of the necessity of joining together for mutual strength in carrying over the music program during these trying times.

When we are prosperous and seem to have money to throw away, our organizations are valuable in keeping us from committing excesses through too great enthusiasm and stimulation. In times of economic stress these organizations are essential to maintain the good things and to give our whole profession a representative voice which will undeniably offer protection against unthinking destructive agencies.

Which Comes First?

RE we in the habit of simply teaching music and, A upon demand of the administrator, scurrying around hunting educational objectives that can be trimmed and sandpapered into shape so they may be forced to fit the work we are doing, or do we sensibly determine first the basic purposes of education and upon that bed-rock foundation build by logical steps a course of study that will completely meet the most critical test of accomplishment that can be applied?

Some thoughtful statements defining education were recently made by Dr. Jacks* and can well be carefully studied by music educators with the thought of applying them to the evaluation of their own teaching. I am, of course, quoting just a few lines. I commend reading the entire address.

. . . For education consists not only in the possession of knowledge, but in the wisdom that may control, the courage and the skill to make the best of the knowledge we possess. Every increase in our knowledge, whether it comes from science or anything else, brings with it a new demand for those four great qualities-wisdom, self-control, courage and skill.

Never before did the need of wisdom, self-control, courage and skill in the use of knowledge cry so loud. The increase of knowledge has not given us those qualities in the degree in which we need them. We are less wise than we need to be in our valuation of ends, in distinguishing what is worth while in life from what is not; less self-controlled than we need to be in presence of modern tumult, intellectual and moral; less courageous than we need to be in affirming our own personalities against the universal standardization, less skillful than we need to be to get the best returns even out of our bodies, to say nothing of our minds.

But, as I have said already, behind the problem of diffusing knowledge lies the far greater problem of fitting men and women to possess knowledge and make a right use of it. That is the problem which challenges the adult educator.

Contacts With Other Organizations

T has seemed advisable to provide some channel for building up close relationship with a number of organizations which in one way or another affect music education. I am, therefore, appointing a committee as-

^{*}Address on Adult Education at the dedication of new buildings for College of Men, University of Rochester, by Dr. Lawrence Pearsall Jacks, Principal of Manchester College, University of Oxford, as contained in School and Society, October 25, 1930.

signed to this duty with Mr. Osbourne McConathy as chairman. The personnel of this committee will be announced in the March issue of the JOURNAL.

When it is realized that we should have close contact with such organizations as the National Education Association, the Department of Superintendence (N.E.A.), Music Teachers' National Association, National Association of Schools of Music, Bureau of Education, National Council of Parents and Teachers, National Federation of Music Clubs, and a host of others, the need for this committee will become quickly recognized.

Council of Past Presidents

I T is a real joy to announce that Will Earhart will serve as chairman, and Charles H. Miller as secretary of the Council of Past Presidents.

This group has among its duties the exceptionally responsible one of formulating resolutions for the biennial meeting, and serving as an advisory council to the officers and executive committee of the National Conference.

Roster of Committees

THE majority of committees has now been completed. The great care that all of us have been exercising in the matter of committee appointment has caused some delay due to necessary deliberation. The personnel of the committees is here given as of date January 2, 1931.

Committee on Instrumental Affairs: Dr. Joseph E. Maddy (chairman), Ann Arbor, Mich.; C. M. Tremaine (secretary), New York City. Orchestra: Dr. Victor L. F. Rebmann (chairman), White Plains, N. Y.; Francis Findlay, Boston, Mass., Fred G. Fink, Colorado Springs, Colo.; David E. Mattern, Ann Arbor, Mich.; Eugene J. Weigel, Columbus, Ohio. Band: A. A. Harding (chairman), Champaign, Ill.; Harry F. Clarke, Cleveland, Ohio; Jay W. Fay, Plainfield, N. J.; Lee M. Lockhart, Pittsburgh, Pa.; Herman Trutner, Jr., Oakland, Calif. Instrumental Class Instruction: Clarence Byrn (chairman), Detroit, Mich.; Oabourne McConathy, Glen Ridge, N. J.; Dwight S. Defty, Long Beach, Calif.; James D. Price, Hartford, Conn.

Committee on Vocal Affairs: Dr. Hollis Dann (chairman), New York City; George Oscar Bowen, Tulsa, Okla.; William Breach, Buffalo, N. Y.; Walter H. Butterfield, Providence, R. I.; Laura Bryant, Ithaca, N. Y.; Noble Cain, Chicago, Ill.; Charles Dennis, Stockton, Calif.; Jacob A. Evanson, Flint, Mich.; Ernest G. Hesser, Cincinnati, Ohio; Griffith J. Jones, Cleveland, Ohio; Harper C. Maybee, Kalamazoo, Mich.; Carol M. Pitts, Omaha, Neb.; R. Lee Osburn, River Forest, Ill.; Alfred J. Spouse, Rochester, N. Y.; Grace V. Wilson, Wichita, Kan.; Dr. John Finley Williamson, Ithaca, N. Y.

Committee on Music Education Through Radio: E. B. Gordon (chairman), Madison, Wis.; Alice Keith, New York City; Edith M. Keller, Columbus, Ohio; Ernest LaPrade, New York City; Frances Dickey Newenham, Seattle, Wash.; Edith M. Rhetts, Detroit, Mich.; Glenn Woods, Oakland, Calif.

Committee on School Music in Community Life: Wm. W. Norton (chairman) Flint, Mich; Kenneth S. Clark, New York City; Glenn M. Tindall, Los Angeles, Calif.; Augustus D. Zanzig, New York City.

Committee on Music Theory in the High School: Arthur E. Heacox (chairman), Oberlin, Ohio; J. Victor Bergquist, Minneapolis, Minn.; Louis Woodson Curtis, Los Angeles, Calif.; Lucy M. Haywood, Lincoln, Neb.; Maude M. Howes, Quincy, Mass.; Vincent Jones, New York City.

Committee on Music Appreciation: Mabelle Glenn (chairman), Kansas City, Mo.; Sadie M. Rafferty, Evanston, Ill.; Lenora Coffin, Indianapolis, Ind.; Lillian L. Baldwin, Cleveland, Ohio; Alice Rogers, Santa Monica, Calif.; Will Earhart, Pittsburgh, Pa.; Lila Belle Pitts, Elizabeth, N. J.; Grace P. Woodman, Chapel Hill, N. C.; M. Claude Rosenberry, Harrisburg, Pa.; Sudie L. Williams, Dallas, Tex.; Inez Field Damon, Lowell, Mass.

Committee on Legislative Coordination: John W. Beattie (chairman), Evanston, Ill.; Dr. Victor L. F. Rebmann, White Plains, N. Y., representing Eastern Conference; Fowler Smith, Detroit, for North Central

Conference; Sudie L. Williams, Dallas, Tex., for Southwestern Conference; Ernest L. Owen, Mill Valley, Calif., for California Conference; Ethel M. Henson, Seattle, Wash., for Northwest Conference; (Southern Conference to be announced later); Dr. Karl W. Gehrkens, Oberlin, Ohio, for the Executive Committee; John C. Kendel, Denver, Colo., for the National Conference Board of Directors.

Committee on Summer Music Camps: Dr. Peter W. Dykema (chairman), New York City; Frank C. Biddle, Asheville, N. C.; Rei Christopher, Pueblo, Colo.; T. P. Giddings, Minneapolis, Minn.; Harry E. Whittemore, Somerville, Mass.

National Committee on Conference Endowment

THE National Conference at its 1930 business meeting in Chicago, accepted a constitution which provides for special types of memberships that afford a means whereby anyone interested in the advancement of music education may give substantial support to the Conference. In order that an organized effort be made to secure these special memberships, and thereby widen and intensify the general interest in music education, as well as provide a reserve fund that will permit further extension of Conference activities, I am appointing a National Committee on Conference Endowment under the chairmanship of Mr. Clarence Birchard. Complete personnel of this committee will be announced in the March issue of the Journal.

January 2, 1931
511 Standard Trust Bank Building
Cleveland, Ohio

PV in organi

HARVEY WORTHINGTON LOOMIS 1865-1930

HE loss of an important figure in the musical life of America is marked by the death of Harvey Worthington Loomis on December 25th, after a long illness, at his home in Roxbury, Mass. Mr. Loomis has been credited with having composed, arranged and compiled more part-songs and choruses for school music books than any other person, having been on the staffs of many publishers and for the past several years associated with C. C. Birchard and Company, Boston. Beside the many vocal works which have been incorporated in collections for schools and choral societies, his piano pieces and musical plays for children won him wide recognition. Born in Brooklyn, N. Y., in 1865, and educated in America, he early became prominent for his music for pantomimes and was awarded the National Conservatory Scholarship by Dr. Antonin Dvorak, with whom he studied and on whose music he was considered an outstanding authority. He was the first to adapt characteristic Negro spirituals for choral performance, and among the earliest to make effective use of Indian themes, his "Lectures on Indian Music" and "Lyrics of the Red Man" being considered authoritative. The identity of many of his works has been obscured because of his habit of writing under pseudonymns; thus he wrote a great quantity of music, some still in manuscript, for which no credit was received or expected.

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PROGRAM CHORUSES, just from the press, has met immediate enthusiastic approval. It is a real bargain in good music. It contains 76 choral selections of acknowledged merit and superiority, and this entire group, bound in a substantial paper-covered book, costs but 35 cents postpaid. Many of the numbers are new and original and appear here for the first time—others are standard choruses generally found only in sheet music; these have been especially arranged for this book, giving them new beauty.



PROGRAM CHORUSES was compiled, arranged and edited by George Oscar Bowen, Noble Cain, Walter Goodell, Richard W. Grant, R. Lee Osborn and Glenn H. Woods, all outstanding leaders in school choral work. These men gave the book most careful supervision with special attention to voice range. They have included instrumental parts where desirable but there is a goodly number of pieces arranged a cappella. Check over this list of contents. See what splendid program material it offers.

Post or Source

CONTENTS of PROGRAM CHORUSES

Title Poet or Source and Arrangement Composer
Mixed Chorus with Flute, Cello, and Piano Solos
Liebestraum
Sala or Unison Charus for
Girls' Voices, and Accompaniment Land of Nob
Unison Sopranos with Mixed Chorus, and Accompaniment
O TURN THEE
Unison Sopranos or Soprano Solo with
Unison Sopranos or Soprano Solo with Choral Background, and Accompaniment ICH LIEBE DICH
ICH LIEBE DICH From the German Edward Grieg
Unison Baritones with Male or Mixed Chorus, and Accompaniment
SINGER AND SAILOR AM ILew Wallace Bagby Walter Goodell
Violin Solo, with Two Solo Voices or Unison Charuses
Violin Solo, with Two Solo Voices or Unison Choruses and Mixed Chorus Background, and Accompaniment The Ancels' Serenade From a Wallachian Legend Gattano Braga
Violin Solo with Choral Back-
ground, and Accompaniment
PRAYER
Sopranos with Mixed Chorus, and Accompaniment
SANCTUS From the St. Cecelia Mass Gounod
Mixed Voices, Four Part with Flute Obbligato, and Accompaniment
Flute Obbligato, and Accompaniment
SING, SMILE, SLUMBER Victor Hugo
SING, SMILE, SLUMBER Virtor Hugo Gound Mixed Voices, Four Part, and Accompaniment AND THE GLORY FOUR PART, and ACCOMPANIMENT AND THE GLORY HOLD WINTER WIND, William Shakespeare. R. J. S. Skecens CARMENA WALTZ SONO. Ellis Walton. H. Lene Wilson CARMENA WALTZ SONO. Ellis Walton. H. Lene Wilson CARMENA WALTZ SONO. Ellis Walton. H. Lene Wilson HARK! HARK! THE LARK. William Shakespeare. Schubert HYMN OF LOVE MYTILE KOON Cherryman. Provale HYMN OF LOVE MYTILE KOON Cherryman. Provale IN THE TIME OR ROSES. Translated IN WAITED FOR THE LOAD. "Hymn of Praise" Mendelsohn JINGLE, JINGLE, JACK. Leroy F. Jackson. Walter Goodell LEGEND. Translated Translated LOVE SONO. WILLOW CHARLES WATER LOVE SONO. WATER LOVE SONO. WATER PILORIM CHORUS. A. P. CRAYES Old Irlah Victor PILORIM CHORUS. A. F. CRAYES Old Irlah Victor PILORIM CHORUS. SONO CHORUS. SONO FROM THE WIGHT VILLA FORM THE WIGHER SONO OF THE VIKINGS. SONO FROM PRAISE VILLA SONO FROM THE WIGHOUT PRAISE MIXED VOICES. FOUR TO Elight Mixed Voices. Four to Elight
LOVE SONG. MYTTLE Cherryman. Londonderry Afr MY LOVE'S AN ARBUTUS A. P. Graves. Old Irish Milody O HUSH THEE, MY BABIE. Sir Walter Scott. Arthur Sullitum PILORIM CHORUS. From "Tannhauser" Wagner SONG OF THE VIKINGS. Somerville Gibbey. Eton Faning VILLA. From "The Merry Widow" Franz Lehar
Part, Optional a cappella
Mixed Voices, Four Part, Optional a cappella O Lord Send the Fire Noble Cain
Mixed Voices, Four Part, a cappella
Mixed Voices, Four Part, a cappella ALMIGHTY GOD. Thomas Moore. Noble Cain A MIGHTY FORTHESS From the German Martin Luther BY THE SEA. NOBODY PRAY Spiritual.
PRAT Spiritual FAREST LORD JESUS. Anonymous German Air FAREWELL TO THE FOREST. Translated Mendelson'n GLORY OF GOD IN NATURE From the German Beshoven

Paet or Source

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Title	and Arrangement	Composer
Mixed Good-Night	Voices, Four Part, a cappella- BELOVED!Henry W. Longfellow	-Cont'dCiro Pinsuti
I WANT TO E KERRY DAN LULLABY OF	SE READY Spiritual CE, THE James L Malloy LIFE Rev. S. J. Stone Polythered	Tames L. Malloy Henry Leslie
SPACIOUS FI SWING LOW, WAKE, AWA	I Voices, Four Fart, a cappenda BELOVED. Henry W. Longfellow BERLADY Spiritual Malloy Lufe Rev S. J. Stone. N. ROLL Spiritual Sumamerr Joseph Addison. SWEET CRARIOT. Spiritual KEI Philipp Nicolal.	Haydn Bach
Mixed	I Voices, Eight Part, Optional as of the Stars. John Greenleaf White	cappella
Girls'	Voices, Four Part, and Accom	paniment hNoble Cain
Cirle 1	Voices, Three Part, and Accomp E Night	animent
MYHA	IR Hunter	
O PRESS TH THAT IS JEA	Y CHEEK. From 'Hear My Prayet Y CHEEK. From the German N. Myrtle Koon Cherry- man	onjunion down a
Girls'	Voices, Three Part, Optional a	cappella
BONNIE DOG	ON Robert Burns	James Miller
BY BENDEMI	Girls' Voices, Three Part, a cap	pella Nd Irish Melody
CANDLE, A C GO THOU, D LULLABY O, DIVINE R ON WINGS O	Voices, Two Part, and Accompted Andle, A. Leroy F. Jackson. DEAR MUSIC. R. Allen. Translated. Translated by Noble C. F. Song. Helnrich Heine.	walter Goodell Edward Elgar A. Greichaninoff Cain Gouned Mendelssohn
	Girls' Voices, Unison and Tw	VO.
MY MORNIN	Part, and Accompanimes GMyrtle Koon Cherry- manEd	uardo di Canua
1	Male Voices, Four Part, a cappe	
	E IN MY	
COME TO M DREAMS GARLAND I S	E IN MY Mathew Arnold	Noble Cain
HER BRIGHT	SMILEJ. E. Carpenter (Revised)J	V. T. Wrighton
MARIE MINSTREL B PASSING BY.	LEAVE THEE. From the certain. Rudolph Gottschall. OY, THE Thomas Moore. Robert Herrick RALLEY Henry Carey. RCH. Robert Louis Stevenson MMER NIGHT. Henry W. Long-	Robert Franz Irish Air Edward Purcell
SALLY IN OU SHADOW MA STARS OF SU	RALLEY Henry Carey Ma RCH Robert Louis Stevenson MMER NIGHT Henry W. Long- fellow Isaa	n Noble Cain
WHO DID?	fellow	.Henry Tucker
Male	Voices, Four Part, and Accomp	animent
	VE SONG Percy Bysshe Shelley. IFUL ART THOU Heinrich Heine	
	Thomas Moore	
	nison Chorus with Accompania	

Have you ever seen such a wealth of material at anywhere near the price? When you stop to think of it, most any individual number in this list, if purchased in octavo form, would cost from twelve to twenty cents. Here the selections actually cost less than ½ cent a copy!

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Twenty-Six, Eighteen, Sixty-Six and Ten

By BURNET C. TUTHILL

National Association of Music Schools

THE National Association of Schools of Music at its recent convention (held in St. Louis

jointly with the annual meetings of

sociation and Phi Mu Alpha Fra-

ternity) adopted the report of its

commission on curricula embody-

leading to the Bachelor's degree in

public school music. Knowing that

the subject is of general interest to

Journal readers, the editors present, without further comment, Mr. Tut-

hill's discussion of the recommenda-

tions, with his account of the incep-

tion and work of the Association.

the Music Teachers National

recommendations for

convention

N the United States every form of specialized education has produced special schools devoted to a particular subject. Those of law and medicine, agriculture and commerce, have been independent separate institutions with one object. While some progressed and raised their standards, abuses crept into others so that, especially in the case of law and medicine, the profession itself felt compelled to take a hand in the definition of requirements for its members.

The best of the schools saw the advantage of affiliation with universities and were ultimately absorbed into the institutions which aim to provide a broad education as well as a specialized training. Independent schools of doubtful ethics were ultimately

eliminated or forced to conform to the standards set by the university schools.

Although in the field of music the situation has been similar in many respects, there is one important difference. As in the case of professions, many independent schools of music were organized a little over 60 years ago. Today many of these, having increased their musical and educational standards with the passage of time, remain in the forefront of the field of music education. Music schools, however, differ from those of the professions above referred to in that the schools themselves furnished the initiative for organization and the raising of standards. Those that were independent had each devised its own method of academic measurement and its own course of study. The desire

of the modern student to be able to go from one school to another and take with him an intelligent record of work done for which credit would be given, led to the necessity of an association of the schools, unaffiliated with colleges or universities, for the purpose of devising a common method of measuring musical accomplishment and setting at least a minimum standard for the degrees of Bachelor and Master of Music.

With this in view a preliminary meeting was held in Cincinnati in June, 1924, followed by a meeting in October of the same year at which the National Association of Schools of Music was definitely formed. Committees were appointed to

consider the questions of curricula and ethics.

It was decided to adopt the semester hour as the unit of academic measurement, in order to conform to the terminology in use by colleges and universities as well as by state boards of education, and to define, as accurately as possible, the musical accomplishment to be represented by these units. On this basis, the committee on curricula proceeded, and for three years discussed the question of the courses to be included for the degree Bachelor of Music.

Major subjects of concentration include piano, voice, violin, composition, and orchestral instruments. The subject of public school music was omitted because of the large attention already given to the subject by the Music Supervisors National Confer-

ence and the state departments of education.

The course for the degree Bachelor of Music as finally adopted by the Association, was formulated on the basis that this degree was a professional degree in music and while requiring a certain amount of general education, must provide enough musical training to prepare a professional musicianbe he performer or teacher-for his life work. Therefore, the course was outlined to include a minimum of 75 per cent in theoretical and applied music, and a maximum of 25 per cent in courses of a general academic nature. Enough flexibility was recommended, to permit schools believing in even more musical training, to require a minimum of 18 semester hours of academic subjects for all majors except that of voice, and in that case a minimum of 24 semester hours is the requirement.

In order that the work in applied music would not overbalance the rest of the course, a maximum allowance in the major subject or the major and minor in applied music, was limited to 48 semester hours out of the magic total of 120.

When the association finally adopted this curriculum as its basis, then and then only, did it become an association of schools. From the very beginning, it had been formed of school executives, and therefore was in a position to admit only such schools as would live up to the requirements decided upon. This institutional membership became effective in February, 1928, and to date the association has accepted 46 schools into full membership.

The standards set by the association have found such wide approval that many states have sought its advice in the matter of courses and have looked to the association to accredit schools for their state purposes. The Association of Colleges and Secondary Schools of the Southern States has requested the Asso-

ciation to pass upon music courses given by its members and expects them to meet the standards of the National Association of Schools of Music, not later than the Spring of 1932.

During 1929, demand was made upon the association to set forth its ideas concerning a course leading to the degree Bachelor of Music in public school music, on which subject the commission on curricula has been engaged during the past year. A report was made to the annual meeting of the association held in St. Louis, December 30, 1930, which was unanimously adopted. Its recommendations differ slightly from those of the Music Supervisors National Conference, providing somewhat greater flexibility so that the major schools may conform to local requirements or to their own ideas. The general outline includes 12 semester hours in general education; 14 hours in music education (including observation and practice teaching); 18 hours in general academic subjects; 36 hours in music theory; and, 30 hours in applied music. This leaves ten hours of the usual 120 as elective to be distributed among the general headings as desired by the different schools or required by the various states.

The report of the commission on curricula, which is based on a thorough and careful statistical study of states' requirements and school practice, goes on to say: "Before graduation, the student must have completed piano requirements equivalent to the requirements prescribed for entrance to the piano course as listed on page 21 of the syllabus of the National Association of Schools of Music. He must have completed in voice the requirements prescribed for the end of the second year of the voice course as listed on page 22 of the syllabus of the National Association of Schools of Music, except for the foreign language requirement. [Continued on page 63]

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ON THE OTHER HAND

By JOSEPH E. MADDY

I N a recent issue of Harper's appeared a competently written article entitled "Our Musical Adolescence," by Daniel Gregory Mason, in which he characterizes Americans in general as adolescents in matters musical. While the article gives a true picture of our urban adult population the author has failed to reveal the underlying causes of the recent musical awakening of our younger generation and also has failed to diagnose correctly the psychological reaction of youth to music.

According to Dr. Mason the singing of meritorious music in our schools began within the last ten or fifteen years, "as a result of the school and college glee club movement so magnificently pioneered by Dr. Archibald T. Davison of Harvard." If Dr. Mason were to peruse the school song material in use during the first decade of this century, I am sure he would find adequate proof that the singing of worth while music in our schools began long before the Harvard Glee Club sang Palestrina in the Detroit union station.

If, in the early years of school music, the quality of music used was inferior, it was the result of the influence of the so-called musical pedagogues—whom I shall call highbrows, having searched in vain for a more expressive term by which to designate them—who reverently reserved all inspirational things for maturity, as today they upbraid the National High School Orchestra for attempting Tschaikowsky symphonies.

Credit Where Credit Is Due

The recent phenomenal progress in music education is due to the activities of the Music Supervisors National Conference, which, through its research groups, has been moulding music education methods to fit into the general American scheme of things.

Throughout the evolution process of music education in America, the highbrow - meaning the European-trained professional musician who calls himself a pedagogue-was inclined to hold himself aloof and scoff at the struggles of the humble music supervisors who remember only too well the numerous unsuccessful overtures they made to his group before their efforts were at last recognized by none other than Ossip Gabrilowitsch who, after conducting the first National High School Orchestra at Detroit, proclaimed enthusiastically to the world that school music "had arrived." Thereupon our highbrow blandly steps forward and assumes credit for the development.

Since the proficiency of the National High School Orchestra was dependent upon a nation-wide school orchestra development of several years' growth, the ridiculous claim of another of America's musical idols, that "school orchestras began springing up all over the country" as a result of certain educational broadcasting programs initiated in 1926, is equally as fallacious as the claim that school vocal music of quality is an outgrowth of the Harvard Glee Club's musical activities. Even our contests are attributed by Dr. Mason to the influence of intercollegiate glee club contests. "The interest spread also to the preparatory schools, which formed their own groups and held their own contests," states Mr. Mason, authoritatively.

Professional Intolerance

School music has grown and prospered as an educational necessity, in spite of the intolerant attitude of the skeptics, for musical participation is now accepted by educators as a great socializing force as well as a universally popular medium for self-expression. Dr. Mason, in his article, quotes President Hoover's greeting to the sponsors of the Westchester Music Festival, "You are to me the pioneers in the great field of organized constructive recreation now so vital to our nation." Mr. Hoover's greeting thus summarizes the vital causes of our musical awakening. But Dr. Mason warns us "against making the mistake of subordinating the best thing in music, its beauty, to inferior effects such as its social stimulus or its emotional relief." Cannot social stimulus and emotional relief be achieved through beauty, or are these all-important psychological forces irretrievably wedded to the vulgar and ugly?

To Dr. Mason it is sacrilege for mere children to attempt Tschaikowsky, Liszt or Bloch. Horrors, they play a wrong note occasionally! "What normal youngsters would even sit through it," he writes of Bloch's America, "unless their aesthetic senses were overruled by obedience or paralyzed patriotism? Why not let them have some Grieg or Bizet or even Moszkowski give them some Mendelssohn, or some easy Haydn, Beethoven or Schumann, or even a little Mozart It is only too evident that this program (given by the National High School Orchestra in New York) was never made

for children, but for advertising, for the blasé Carnegie Hall audience, and for the proposed European tour!"

The boys and girls of the National High School Orchestra themselves unanimously elected to play Tschaikowsky and Bloch in New York and other eastern cities—after acquiring a repertoire of nearly a hundred works inclusive of all of the composers mentioned by Mr. Mason. Obedience and patriotism had nothing to do with the selection of that program. The boys and girls were told in advance that they would be severely criticized by New York music critics for attempting such works, but musical adolescence answered, "What do we care? Let us play what we want." And they did.

"How much spontaneous pleasure can ordinary healthy children take in Tschaikowsky's melancholy introspectiveness?" asks Mr. Mason. Well, we managed to keep the Pathetique off the programs at the National High School Orchestra Camp last summer, since it had been played during the winter, but were obliged to let the orchestra play it several times at rehearsals to satisfy the demands of the players, for the Pathetique is by far the most loved composition in the repertoire of the National High School Orchestra.

Educational Viewpoint Necessary

It is one thing to understand music and another thing to understand adolescence. A thorough understanding of both is necessary if we are to weld the two into a musical America. Even then we must be practical.

The professional musician who prescribes Mozart and Haydn fails to take into consideration the fact that our school orchestras have their own peculiar process of development, beginning with brass, then strings and finally woodwinds; that horns, oboes and bassoons (so vital in Mozart and Haydn) are the last to develop in the school orchestra and that trumpets and trombones, always plentiful in the school orchestra, would have to remain silent most of the time when playing Mozart and Haydn. The professional does not realize that the school orchestra is a regular class, and that it is the duty of teachers to keep every pupil busily and purposefully occupied during every class session. If we were to dismiss the brass players we would have to answer to the principal, and if made to sit silently they would drop out of the organization.

The highbrow-again I deplore the

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The constitution adopted by the National Conference at Chicago last spring provides for classes of membership as listed below.

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1931 MEMBERSHIP APPLICATION AND RENEWAL FORM

limited vocabulary which forces the use of this unpleasant term - would cry scandal if a school orchestra contaminated the name of Haydn with a trombone! We must base the school orchestra repertoire largely upon works scored for full orchestra inclusive of trumpets, trombones, tuba and drums. More than that, we must so plan our work that every player of every instrument has something important and interesting to do at every rehearsal, for school orchestra members work for sheer joy of self-expression and not for money-a vital phase which is likely to be entirely overlooked by the professional. The minute we try to force on a student orchestra music which lacks that appeal so essential to the expression of the emotional intensity inherent in the adolescent, the morale of the members begins to sink. If we persist, the members commence to miss rehearsals and the orchestra consequently tends toward disintegration. All school orchestra directors know this; it is too often overlooked by our critics.

This year the high school orchestras of the country—the best ones—will enter the national contest playing a movement from Cesar Franck's D Minor Symphony. Again we may expect to be censured for such blasphemous impertinence. But those who come to Cleveland to judge the contest, will think differently, we hope, after they have seen and heard and mingled with these "adolescent musicians."

Among the world-famous musicians who have participated gratuitously in the activities of the National High School Orchestra are: Ossip Gabrilowitsch, Frederick Stock, Walter Damrosch, Henri Verbrugghen, Howard Hanson, Vladimir Bakaleinikoff, John Philip Sousa, Leo Sowerby, Edgar Stillman-Kelley, Carl Busch, John Erskine, Ernest Hutcheson, Rudolph Ganz, Guy Maier, and Percy Grainger, all of whom are enthusiastically sympathetic toward the project.

In consideration of Mr. Mason's article it is interesting to note the works which some of the above mentioned conductors chose to program when conducting the National High School Orchestra:

OSSIP GABRILOWITSCH, first appearance: Schubert, Moment Musical and March Militaire; Beethoven, Turkish March. Second appearance: Wagner, Tannhauser Overture, Beethoven, First Symphony; Haydn, Cello Concerto; Tschaikowsky, Andante Cantabile from String Quartet, and Marche Slav.

FREDERICK STOCK: Dvorak, New World Symphony.

WALTER DAMROSCH: Liszt, Les Preludes; Wagner, Meistersinger Prelude. HENRI VERBRUGGHEN: Schubert, Un-

HENRI VERBRUGGHEN: Schubert, Unfinished Symphony; Beethoven, Egmont Overture; Brahms, Double Concerto; Tschaikowsky, Marche Slav.

HOWARD HANSON: Hanson, Nordic Symphony, Pan and the Priest; Wagner, Rienri Overture; Sibelius, Finlandia; Hadley, Prelude from Azora; Skitton, Two Indian Dances; MacDowell, Scotch Poem, Woodland Sketches; Herbert, Irish Rhapsody. EDGAR STILLMAN-KELLEY: Kellev, New

Dances; MacDowell, Scotch Poem, Woodland Sketches; Herbert, Irish Rhapsody.

EDGAR STILLMAN-KELLEY: Kelley, New England Symphony, Aladdin Suite.

LEO SOWERBY: Sowerby, Irish Washerwoman, Money Musk, When Autumn Comes. For his second performance Mr. Sowerby composed his symphonic poem Prairie, and conducted its first performance. (The predominating rhythm in this work is seven-and-one-half quarter time.)

PERCY GRAINGER: Grainger, Irish Tune, To a Nordic Princess, Nightingale and Two Sisters, Lord Peter's Stable Boy, Spoon River, Marching Song of Democracy, Jutish Melody. After his visit to

the camp Mr. Grainger wrote: "Let me say that I, personally, find it perfect and satisfying as it is Both humanly and musically I know nothing to compare with it."

It would scarcely seem fitting to designate the above named musicians as "confused counsels" as Dr. Mason implies in his article, "It seems clear enough that so long as such confused counsels rule it, the National High School Orchestra cannot fully achieve its great work of making our people feel and think music spontaneously."

Perhaps not, but it will make hun-

dreds of thousands of boys and girls work assiduously for the possibility of admission to the National High School Orchestra; it will help other hundreds of thousands to find themselves in the joy of musical self expression; it will lead an appreciable proportion of our future citizens to recognize the value of music and support musical enterprises; it will do more toward making America a music loving, music participating nation than all of the professional symphony orchestras, opera companies and radio programs combined.

Making America Piano-Conscious by Radio

By EDGAR B. GORDON

WHAT appears to be one of the most extensive and well planned propaganda programs ever instigated over the radio in behalf of any activity or enterprise has been launched for the purpose of stimulating interest in playing the piano. The program includes semi-weekly broadcasts of onehalf hour each for the entire year, and for this purpose the National Broadcasting Company has donated its entire facilities, including line costs and staff. The programs will feature nationally-known artists and will be taken by the associated stations included in the NBC net work, and will be available to radio listeners from Canada to the Gulf, and from coast to coast.

The promoters of this gigantic campaign believe that thousands of boys and girls and men and women who do not now play can become more or less intimate with the piano keyboard if given the right introduction. The first purpose of these broadcasts will be to combine with pleasing and somewhat informal programs of good music the repeated suggestion that what is done in the studio for the benefit of the radio audience can likewise be done in the home by the listener if he so desires. In other words, the listener will have opportunity to sit down side by side with great artists and find that, after all, there is no great mystery about learning to play; that the joy of music-making is not a reward that comes after months and years of "taking lessons," but begins with the first step.

The first step in this instance will be by means of a series of ten demonstrations to be offered later in the year under the supervision of a nationally-known master teacher. Announcement will be made, in due time, that all listeners may have on application, entirely without charge, a piano keyboard chart and a manual. Instructions will

be given for tuning the home piano to the proper pitch, so that the pupil may play with the teacher in the distant studio. (This at least should help the piano tuning business!)

Music Education Through Radio

NEW developments are taking place daily in the educational use of radio, therefore the chairman of the Committee on Radio in Music Education extends a standing invitation to supervisors of music and others to keep him advised of interesting and significant education undertakings in this new field.

A noteworthy experiment in this field is that of the Michigan University of the Air which will offer five half hour lessons in the playing of all band instruments (except drums) each Monday afternoon at 2:00 o'clock Eastern Standard Time beginning February 16 and continuing through March 16. The lessons will be broadcast over Station WJR, Detroit, by Dr. Joseph E. Maddy, Professor of Music at the University of Michigan and Conductor of the National High School Orchestra.

The purpose of the course is to provide instruction for those who have had no previous training and is especially planned for children from the fourth grade through high school. The intention is to advance students to a point where they may continue as a school band without further specialized instruction.

Printed lesson pamphlets containing the music may be obtained from the Michigan University of the Air, Ann Arbor, or the State Department of Public Instruction, Lansing.

I should be very much interested in receiving reports from schools taking advantage of this opportunity.

EDGAR B. GORDON,
The University of Wisconsin,
Madison, Wis.

After the ten demonstrations have been given, it is expected that the pupil will be ready and eager to continue with a local teacher, either by joining a piano class in the local schools or elsewhere, or by enrolling for private lessons.

It is part of the plan to make direct contact with teachers throughout the country, so that at the proper time teacher and pupil may be brought to-

The promoters explain that while this is frankly propaganda in behalf of the music profession and the music industry, the success of the plan is based entirely on the benefits that it will bring directly to the people, and for this reason the entire series of broadcasts will be conducted on the highest possible plane, and without reference to or connection in any manner with any firm or industry.

Professional approval of the scheme is evidenced by the growing list of artists who not only endorse who have agreed to appear without compensation as guest artists. Among them are: Karl Freidberg, Herma Menth, Sigismund Stojowski, Ernest Hutcheson, Ernest Schelling, Percy Grainger, Harold Bauer, Olga Samaroff, Yolanda Mero, and others.

The broadcasts occur every Saturday morning from 11:30 to 12:00, Eastern Standard time, and every Tuesday afternoon from 3:00 to 3:30, Eastern Standard time. The former period is announced as "Keys to Happiness," and the latter as "Music in the Air."

JOURNAL readers have no doubt already heard one or more of these broadcasts, and perhaps know something of the plan. Because of its farreaching possibilities, and because supervisors and music teachers will want to watch the development, it seems quite worth while to outline in this department the facts as they are given to us.

Radio and Music Appreciation

By DR. FRANCES E. CLARK

WENTY years ago there came into school music a new problem, a new point of view, a new objective, a new phase of music education. It became possible to listen to fine music, songs, known and unknown, which became patterns, but also—wonder of wonders—for the first time it became possible to hear instrumental music.

The early years of the epochal discovery were spent in becoming acquainted with the new idea—experimenting, exploring, adjusting; finding a new technique, a new definition, a new pedagogy, a new psychology of the uses of music in education.

The listening lesson had come into being and into general use. A possibility was immediately offered of correlating music with other subjects in the curriculum and for applying the newest methods of the teaching of other subjects to the teaching of music with music.

Listening lessons grew and flourished, often only a passive pouring-over, or a memory drill or a momentary exposure to a bit of beauty—yet they were a development of real education through the ear gate—a new channel of approach to the mentality, to the imagination, and to the emotions, in addition to the already recognized visual track.

The general apathy of educators gradually disappeared and music became a major subject. Men and women were awakened to the necessity for music in education as an element in the preparation of the child for its complex present day life. So musical intelligence is today recognized as a requisite for the proper enjoyment of leisure, especially since the advent of the radio which with its abundance of music, calls for careful discrimination.

The necessity of being understood has imposed upon the announcers the task of cultivating diction, enunciation, accent, inflection—in short—beautiful speech. This has probably done more already in stimulating unconscious effort to improve the speech of millions of listeners in all parts of the country than all our societies organized for the purpose.

THE pattern of beautiful speech or of beautiful singing improves the localism, the bad habits of breathing, phrasing, tone production as nothing else can do. To understand the meaning of great music, however, its mood and its messages, requires something more than pattern and conscious imi-

tation. There enters the absolute necessity of foundational study, information and individual experience in the media which conveys the message.

An educator recently criticised the tendency to teach facts rather than to teach judgments. He pointed out that factual subjects and teaching came from a former generation, that today facts are shifting and the need lies rather

Music Appreciation Department

THIS article, the second of a series offered by this department, consists of extracts from Dr. Clark's a ddress on "Education through the Air," given before the Music Teachers National Association at St. Louis on December thirty-first.

The radio, Dr. Clark warned in address, offers a well nigh boundless opportunity in musical education, but one that must be harnessed and controlled. casters are experimenting and giving evidence of their willingness to cooperate, but they can go no further than the popular school demand will accept. Urging educators first of all to formulate specific demands, Dr. Clark calls attention to the need then of reorganizing, and readjusting school programs to make the reception of grams valuable and stimulating, with the end in view of accomplishing better coordination of the life interests of child, parent, and

MABELLE GLENN, Chairman, Music Appreciation Committee.

in forming judgments; also that methods of teaching must be changed from that of teaching a body of facts to that which involves teaching of discrimination and the use of judgment. Thinking must take the place of memory work-individual initiative replacing authority. Now where must a child begin to compare, discriminate, and form judgments? And what body of material can be offered for the process? The paper folding, block building, and basket weaving of the kindergarten are excellent, but there is little to replace these creative processes in the grades. Music, more than any other one subject, answers this demand.

Recorded music, if properly presented, supplies this much needed material at all stages of the child's development. What does the music say? What does this say? What do you think? What is it about? How does it go? Which

is fast, which is high, which is happy, which is dancing, which is capricious? Which is quiet, which is restless, which is resting, which working, which pensive, which sad, which struggling with great emotion? Comparison, judgment, response, and experience.

Music is the greatest of the arts, but it is elusive, ephemeral, fleeting. One may stand for hours before the great masterpieces of art in the Louvre, finding new beauties at every turn; yet one may return the next year or twenty years thereafter and renew the study of the same canvas with increased pleasure. Not so with music. One hears a great work magnificently played and possibly one may hear the same orchestra play it again or another may interpret it again, but it can never be the same, it has vanished like the roseate clouds at dawn or the fading of the gorgeous sunset. To form judgments then, it is necessary to compare many music selections to determine the rhythmic pattern, the melodic line, the colorful harmonization, the themes, the form, the mood, or atmosphere, the flow of phrase, the nationality appeal, the episodes, the characterizations of people or things, all of which are based on experience, experience, and more experience in careful active listening to a great number of examples or all these factors, singly-point by pointand finally for general conception and comparison as between specific selections of great works.

THESE educational processes of comparison, discrimination, judgments, fostered throughout the lower and intermediate grades, lead at once to such elemental skills in determining differences, likenesses, unusual or peculiar trends between or among two or more contrasted pieces of good music, as to make specific study of a given selection to be heard from the orchestra in the presence, by record, or over the air, a joyous thrill of discovery.

The full effectiveness of education over the air depends on adequate training of the hearing faculties of the pupil, on the age-old yet ultra-new progressive principle of ACTIVE LISTENING. If the fleeting impression, as it comes on wings of music over the air, is to leave any lasting impression, it must follow painstaking training of the ears to catch the evanescent vanishing strain. The only direct training practical in the school field lies in music appreciation and understanding.



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We are hearing a great deal of the creative idea in music and some there be who have defined creative music as pertaining to the manual feat of whittling a cigar box into a pre-primitive fiddle, or the crude punching of holes in a corn stalk to make a pre-pan pipe, or a fatuous pouring of water into bottles or glasses, making paste board drums and wood block xylophones. To call these manual arts MUSIC, is a far stretch of nomenclature. The raucous noises produced are destructive of all ear training in the field of appreciating beauty in music: the results of labored efforts to produce even the simplest near-tune is pervertive of any concept or recognition of musical tone.

If experience in hearing beautiful music, making response, physically, mentally, and in words spoken or written is of the high value ascribed by nearly all, then the distorted, thinned, flat and colorless tone heard on these crude make-believe toys is ruinous to the fine appreciation of beauty in music without which its value in education

CREATIVE music in the most vital sense, is one of the most vital technique in REATIVE" music in its true developments in the new technique in teaching music appreciation, but by "creative" I mean mental training, not manual exercises in making crude preprimitive toy instruments which becomes a menace to the very thing for which it exists. Creative music there must be in the sense of thought stimuli, music which inspires dreams and suggest delicate imagery, music transporting the listener into strange lands and into heights of emotional delight not hitherto experienced: this is CREATIVE MUSIC of a real worth.

Almost at once comes the desire to think new tunes to express the meaning of given words-often they too are the creative product of class or individual.

An author has said recently in an article headed "The Creative Spirit in Education": ". . . I have been visiting schools for twenty-five years, and I have seen the silent immobile child change slowly into a talking, moving child. The outstanding characteristic of this talking, moving child is his absorbing interest in creating something. His talk is creative, his very bodily movements are creative; he invents, writes original stories and poems; thinks, questions, scrutinizes, is aware of the activities of the world,-in short, is an original, unique individual. The new child came when the more awful suppressions were removed in the home and in the school. He was there all the time, but no one had noticed him. . . . Suppression is giving away to activity. The chief new element is the

happy child. A happy child is an active child, an original child, one who thinks for himself, makes things, creates. The creative child is a busy per-Terrific interest drives him at school tasks which in the old days took a lot of teaching power. . . .

"The creative spirit not only gives us an active, energizing young person interested in school life, but it presents us with a young artist. This is perhaps the most astonishing phenomenon in the new education. The very young children make excellent products. We adults are forced to admire them. Even in the early primary grades their work in color, illustrative of their school studies, is worth looking at. It is often splashy and gaudy, because we have learned that youth must be free to express himself in his own ways, unless we desire to chill the fine ardor that keeps him going, but here and there, in spite of much clumsiness in execution, is a piece of work which fires us with that feeling which only the true artist can give. And in writing, particularly in the verse, the product is altogether lovely. Why, the new creative child is able to thrill us with something in words that almost succeeds in being literature! We had laboriously thought we could teach them how to write, and lo! they already know. Often indeed their creation is something in beauty and power that we could not achieve ourselves."

Radio has possibilities for aiding greatly in this relatively new field of education, but master teachers must be trained for this particular thing-those who possess, of course, the required pedagogy and psychology, but those who in addition have the requisite voice quality, diction, pervasive human element in lilt of phrase, and yes, subtly conveyed, an alluring air personality. It is a new medium and requires a new technique in presenting it to the susceptible mind of youth.

ONSIDERATION might be given to a new department in the National Education Association-that of "Aural" education, complementing the department of visual education. All education through the ear-gate has been made of vastly greater significance by the advent of radio, but radio teaching demands ear training. Any lesson that is to be received with any hope of value beyond the mere tickling of the senses, must have adequate preparation, -precisely as good teaching has always required, but this time it must be in advance of the class recitation.

If the program is to be great music, then must the music itself be heard and heard again. One must hear and live

(Continued on page 81)

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VOCAL MUSIC DEPARTMENT

Conducted by Hollis Dann, Director, Department of Education, New York University

Significance of Choral Singing

JAMES FRANCIS COOKE

SOME day, in one of the great psychological laboratories, an expert with delicate electrical apparatus will divine the reason why singing in groups brings those who participate into infinitely closer, finer, more sympathetic vibrations with each other, which lead to greater happiness and clearer understanding, sympathy and fellowship. But what will be the use? We instinctively know these things already. They are part of the common experience of all men.

Just as a giant magnet influences every molecule of all pieces of steel brought within its range, so, when approached in the proper spirit, does music, and choral music in particular, affect in some mystic manner all those who take part in it, with inevitable benefit to the individual. Social harmony and choral harmony seem to be one. If you doubt this, think of the huge English enthusiasm for their magnificent choirs and choral competitions: think of the Welsh Eisteddfods; think of the German Sängerbunds, and of the French and Scandinavian choral contests. Nothing represents keener rivalry, yet nowhere in human society is more friendly unity or fair play to be found.

The idea is fantastic, but if some one had called the nations of the earth together in a great choral festival in 1914, and had had them sing together long enough to become musically synchronized, the great World War would have been impossible; battleships and cannon would have rotted with rust, untold billions of money would have been saved, countless graves would have remained undug, the monstrous aftermath through which we have been passing could never have been, and torrents of heart-blood would never have flowed forth.

Grant us power and wisdom to bring the world to grasp the truth that music, the universal language, is one of the greatest forces for the advancement of peace and understanding. These together with well directed enterprise, organized experience and honest labor, are the very foundations of production, distribution, trade and finance, upon which world-wide prosperity in human affairs depends.

Let us have more choral singing. It is one of the great forward steps in civilization. Why not an international

A Symposium on Choral Singing

REGINNING with the present D issue, this department will pre-sent a series of short articles by leaders in the world of music, on the importance, promotion and im-provement of choral singing inside and outside of school and Considering the lively and increas-ing interest in choral singing throughout the country, the present seems an opportune time for this symposium. The writers of the opening articles appearing in include James Francis Cooke, author and musician, internationally known as the editor of the Etude; Clayton W. Old, Presi-dent of the Associated Glee Clubs of America; Carl Engel, formerly Chief of Music Division, Library of Congress, now President of G. Schirmer, Inc., New York; Osbourne McConathy, author and past president of the National Conference, and Jacob A. Evanson, conductor of the Flint, Michigan, A Cappella Choir.

HOLLIS DANN.

contest of the great choruses of the world? It would be far more inspiring than the Olympic Games.

Associated Glee Clubs Approve CLAYTON W. OLD

THE Associated Glee Clubs of America learns with gratification of the plans of the National Conference and associated leaders for the advancement of choral singing. Its governors will be gratified if, as the plans develop, it is found that its cooperation, and that of its far-flung member clubs, can be of material assistance in hastening the day when music will assume its rightful place in the lives of the men and women of America.

This association has, for five years, been engaged in a campaign to establish friendly and cooperative relations between the male chorus organizations of the cities, counties and states of the United States and Canada in order that-through periodic meets, joint concerts and prize competitions-the vitality of each club may be intensified, a widespread public interest created in this form of music and (as a result) many new clubs brought into existence. The activities it has initiated have now extended from coast to coast and each year brings increasing confirmation of the conviction of its founders that a

national, unifying organization, planning and directing the work of its membergroups, is essential to the advancement of male chorus singing in America.

We shall be especially interested in your undertaking if it includes a proposal to establish in many cities, east and west, a thorough course of training for chorus conductors. Without the inspiration of good conductors all we can do will be of little avail. We are going to need many of them.

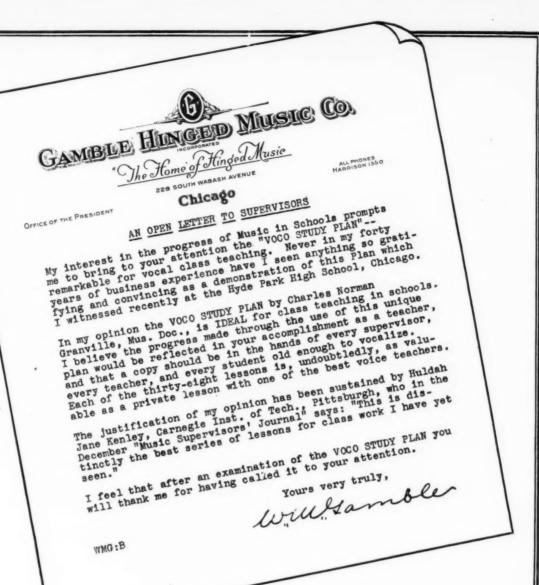
We have a lively sense of our obligation to your joint organizations for their unremitting work in extending to city after city the teaching of "sight reading" in the public schools. If the musical accomplishments and standards of the glee clubs are to be raised it can only be by better preliminary training of singers. Too much time spent at rehearsal in learning the notes and too little in interpretation of the song-poem is the cause of the mediocre output of a great many glee clubs.

Restoring the Musical Amateur CARL ENGEL

S the body needs food to sustain it, so the soul depends upon music for proper nourishment. But whereas most people seem to think that they obtain all the nutritive value of music by listening to others performing it, they would hardly consider their hunger stilled were they merely to watch other people eat. Now, the true nutritive value of music lies not in listening to it but in making it. This is so old and trite a fact that it would hardly seem to require restatement. But, unmindful, we are living in times when most of us are satisfied to take our music vicariously, without gaining from it the spiritual and emotional sustenance that we should derive from it.

Too much stress has been laid on specialization and virtuosity in all the arts. Thereby the potential amateur has been frightened into abject silence or passivity. The supposed delight of listening to difficult music, brilliantly performed, has taken the place of the real joy that is to be got from playing or singing simple but good music in an adequate way.

Nothing has happened, in recent years, to remedy this unfortunate state of affairs more effectively than the growing musical activities in school and college. Just as during the formative period the body is most dependent on strengthen-



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ing nutrition, so the spirit and soul of youth require the greatest amount of nourishment in order to fit them for the tasks of life. It is especially desirable during school and college that music receive its full share of attention as an educational discipline for non-musicians.

We are taught mathematics, although not all of us may aspire to become expert accountants. We are taught to write English compositions on a variety of subjects, although we may never aim to become essayists or novelists. But the solving of a mathematical problem and the clothing of a logical sequence of thoughts in clear and fitting language, are among the accomplishments necessary to develop in our mind certain qualities that are essential to its faultless and nimble functioning.

Similarly, fine music gives to our emotional experiences a fullness and ripeness which they cannot attain by other means. And this music we should make ourselves in order to derive from it the highest possible benefit; we should make it, not only individually as a gratification of personal tastes, but in community with others as an aid to cooperation and solidarity. Ensemble music-vocal and instrumental, choral singing and orchestral playing-is the greatest incentive to a true appreciation and development of those civic virtues and considerations by which alone the human race can be maintained.

A Few Suggestions OSBOURNE McCONATHY

LEADERS are needed, men who not only have the deep desire to serve, not only a thorough technique of conducting and magnetic personality, but also the rich background of sound musicianship and wide and authoritative familiarity with great music.

Then we need an organized plan for placing these leaders where they are most needed. I believe the day must come when we shall arrive nationally at a larger conception of music in community life. Cities themselves must maintain their amateur musical organizations by providing adequate housing and leadership under municipal recreation departments. There should be in every city a great municipal recreation department. There should be in every city a general municipal music director under whose guidance both school and adult musical activities would be synchronized.

A third suggestion would be the organization of a national central directory of the amateur musicians of the country. Every talented high school and college singer and player should be registered, and as he goes into business life the central office should see to it that, no matter where he may locate, he is brought into contact with the musical life of that community.

There are other suggestions I would like to make, but they would extend my statement too much. So let this do for the present.

Essentials of Better Choral Singing JACOB A. EVANSON

R. DANN has asked me what I think is the most important step in the promotion of a country-wide movement for better choral singing. Since I understand his question to refer to choral singing in general and not particularly in the schools, I unhesitatingly reply that I believe it should be through improving the choral work that already exists in the schools.

It is patent that youth and the schools offer the surest and quickest means of disseminating a definite body of facts and of learning certain habits. Already vast numbers of classes are organized in the schools for the purpose of learning the necessary facts and habits of a trained choralist. But there is an anpalling lack of clearly recognized objectives, the music used too often is poor, and the teaching and learning, if any, is done in a hit-or-miss method in most cases. At the end of a year the members know a few songs, learned mostly by rote, but they have no definite training. They have mastered no fundamental principles.

It is far less important at the present time to increase the number of these blindly struggling groups than to lift the ones that already exist out of their empirical methods, and vague existence. In fact, I believe we will lose the confidence and further indulgence of our general educators and administrators unless each one of us, as a teacher, in the class rooms, can demonstrate:

- That he has in mind for his choral work certain clearly defined and educationally worthy objectives.
- (2) That the subject matter or music used is an adequate means to accomplish these objectives.
- (3) That he understands the teaching and learning processes involved in attaining these objectives.
- (4) That he himself possesses those standards of technical musical training, general education, cultural background, intellectual, physical, and emotional life that places him well in advance of the objectives as required of his students.

It seems to me that these four statements with all they imply should be clear to us as teachers of vocal classes. I do not wish to appear dogmatic for I am not. But space forbids more than a passing comment on each one of these much mooted subjects.

The prime objective to me is the development of the emotional life-the "spiritual, cultural" value of Dr. Snedden. A great masterpiece is the expression of an inspired moment in an inspired man's life. When adequately performed the performers are re-living that moment. The result of such intimacy with the thoughts and feelings of the immortals is incalculable in terms of aroused imagination, nobility and refinement of feeling and emotion, and generally expanded personality. Musical effort that does not do this cannot lay claim to serious consideration as a school subject.

Then there are other objectives. Even our humble music can with good reason advance the objective of intellectual development, for is there a more difficult mental feat that the student is called upon to do than sight-reading? To master a complex, eight voiced motet by Bach is worthy of the intellect of a mathematics scholar. Good singing in all its phases, despite all notions to the contrary, demands a keen and active mind.

The citizenship objective is noteworthy because of the need for team work as in a musical ensemble. Poor work on the part of one mars the good work of all the rest.

The social and leisure time objectives are apparent. Even the health objective could be advanced, for the best service our choir has rendered to many of its members is that they have learned proper breathing and posture.

As regards the music used, I would first like to say that I believe the a cappella choir of mixed voices to be the only choral group that can be considered on a par with the symphony orchestra. The male and female choruses, at best, can only be considered as interesting secondary organizations. Moreover, I feel that the literature for the former is the only one that can stand comparison with the symphony orchestra literature.

This literature is just coming into its own and every vocal teacher must know all the choral composers (who by the way, are almost a totally different group from the orchestral composers) and their works, especially those suited to their use. The choral instructor has not done his duty by his class unless he has given his students a cross-section of the entire realm of choral music through representative compositions of the great composers of every school and period. We have a worthy exam-

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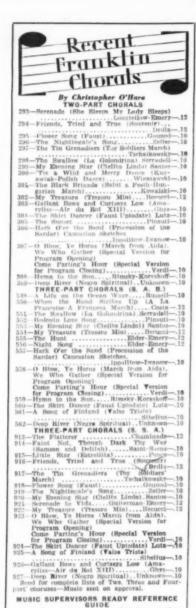
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THE ARFREDGAR PRESS 78 Beach St. Revere, Mass. ple in our English literature teacher. Choral work in the schools that does not use standard literature cannot lay claim to serious consideration as a school subject.

As to the teaching and learning process, this as I see it, mainly involves the following:

I-Reading of Music, mostly involving pitch and duration

II-Vocal Technique

(a) The flowing tone, mainly involving correct breathing

(b) Quality (and pitch) of tone, mainly involving resonance

(c) Quantity (and pitch) of tone, mainly involving focusing and breathing

III-Diction

IV-Interpretation - Expressing the emotional reaction to text and music by means of technique acquired in I and II.

All phases of voice culture seem to me to come under one or the other of these headings. Moreover, they are not distinct parts but overlap, react upon each other and are working at the same time. Each one of these can be made a definite assignment and can definitely be taught and learned. We simply must get over the idea that vocal technique cannot be taught. Dr. Dann's remarkable work in this field, on a nation-wide basis, should have exploded the last remnant of that notion. Choral work in the schools that does not do so, cannot make a claim for serious consideration as a school subject.

As to the personal qualifications, it is obvious that if we, as teachers, cannot sight-read we probably cannot teach it. The same is in the main true of the other musical qualifications. If we do not have a broad cultural background we probably will not be sensitive in our reactions to the infinite aspects of life which music seeks to express. We simply must annihilate the popular notion that a musician does not need to be intellectual. It is true he is, and properly so, predominantly emotional, but a high order of cerebral powers is indispensable. This is true of all musicians. In the music teacher it is vastly more important.

Emotional work, such as choral work should be, is very exhausting. Few, without experience, can understand this. Large groups add greatly to the problems. An enormous physical energy is required compared to ordinary class room work. It is not a job for phlegmatics or anaemics. Real, sound, physical energy is a necessity. If we do not have a rich and sensitive emotional life and cannot ourselves reach out and up to spiritual heights, we surely will be unable to lead others to those heights. This is the most serious shortcoming of all

There is latent in each one of us the possibility for all this. The earnest and conscientious teachers will achieve it. The colleges must become prepared to help them. New teachers who do not have these qualifications must not be granted diplomas.

The foregoing is not advanced as a panacea but simply to call attention to the need of definiteness in our work and to outline one plan which, however imperfect it may be, is at least better than no plan at all and is actually working. This plan has evolved slowly and in fact is in full operation for the first time this year. Because of it we believe the graduates from our choir will step out possessed of certain facts and habits and fundamental principles which they can apply to choral work anywhere. In short, they are becoming soundly trained choralists as far as our limited time can advance them.

Incidentally, we believe this definiteness is the reason our present choir is the best one in our history. If its method can in a small way help to focus attention and discussion on the need of developing a fundamental choral technique, then this paper will have served its purpose. Out of the ensuing discussion, definiteness of purpose and procedure will become general; school choirs will tremendously improve; graduates will be competently trained in fundamentals; adult choirs into which they gravitate will take a new lease on life; competent choral conductors will become general; America will go singing to her

EASTERN MUSIC CAMP ASSOCIATION

UPPLEMENTING the story in the December JOURNAL regarding the new Eastern Music Camp is news received, just before this issue goes to press, from Dorothy Marden, Executive Secretary of the Camp Corporation, regarding the organization of the Eastern Music Camp Association. This body is

a non-profit corporation, composed of and officered by persons prominent in music-education work, who will have full control of the educational program of the camp, as announced in the December Journal. The directorate-personnel of the Camp Association inter-

(Continued on page 54)

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10675	Skylark	Dulc
13013	Sweet and Low	Barn
12653	When the Leaves Are Turn- ing Gold	Doni
	FOLIP	-PART
14074		St. Sae
~		Conan
13981	Seraphic Song	Rubins
	MEN'S	VOICE
13964	Bugles, The	Brewer
12490	Hark, the Hour Awakes the Morn	Rande
14088	Seraphic Song	Rubins
	MIXED	VOIC
13598	Angel's Serenade	Brasa
13837	At Twilight	hares
12601	Ave Maria	Baci. C
12264	Beauteous Night (Tales of Hoffman)	
085	Violin part for above	C-4
8556	Crossing the Bar Excelsion	Schned
12671		
14075		St. Sae
12246	Lamb of God	Bizet
		4

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Commencement and Spring Festivals

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	Verdi	Tambourines	.12
HRE	E-PART		
e	Strickland	Flute	.15
	Mendelssohn	Violin	.12
	Lacome	Castanets	.20
1")	Godard	Violin	.15
	Hildach	Violin	.15
The	Scott	Cello	.15
	Dulcken	Violin	.16
	Barnby	Violin	.12
m-	Donizetti	Violin	.16
OUE	R-PART		
	St. Saens	Violin	.20
em	Conant	Violin	.15
	Rubinstein	Violin	.25
N'S	VOICES		
	Brewer	Bugle	.15
he	Randegger	Horn	.25
	Rubinstein	Violin	.25
ED	VOICES		
	Braka	Violin	.20
	harves	Violin	.15
	Baci. Gounod	Violin	.20
of	Offenbach	Violin	.12
			.60
	Schnecker	Violin	.12
	Schnecker	Organ and Chimes	.12
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SOPRANO, SECOND SOP	RANO AND ALTO	
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Song of Spring	C. Busch	.50
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SOPRANO, ALTO	AND BASS	
Columbus	E. S. Hosmer	.40
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On the Sunset Trail	E. Blum	.75
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INSTRUMENTAL MUSIC DEPARTMENT

Conducted by J. E. MADDY, Professor of Public School Music, University of Michigan

VINANCIAL conditions may prevent a number of bands and orchestras from participating in the state and national contests this year, but these groups may take advantage of the less expensive stimulus of the solo and ensemble contests which have become a feature of the National Band Contest and will this year be extended to the National Orchestra Contest at Cleveland, where national solo contests in violin, viola, cello, bass, harp and string quartet will be introduced. At the National Band Contest held at Tulsa there will be national solo contests in flute, piccolo, oboe, English horn, clarinet, alto-bass clarinet, bassoon, saxophone, cornet, horn, trombone, baritone, basses, xylophone and drums, also ensemble contests in woodwind, brass and saxo-

Ensemble contests have proved tremendously beneficial to the instrumental development in states where they have been held for several years. Joliet high school band members won most of the first places in the solo contests during the years that this band held the national championship.

Logically, the best way to develop fine bands and orchestras is to develop excellent leaders for each section of these organizations, and the best way to do this is to encourage ensemble groups of strings, woodwinds, brasses and saxophones. The directors who are following this course are reaping the benefits of their labors.

Players from states in which no state contest is held may enter the national contest preliminaries which are held immediately preceding the national finals. Full particulars may be had by addressing Mr. C. M. Tremaine, 45 West 45th Street, New York, secretary of the committee.

Contests and Festivals

In some states there is developing or has developed an antagonistic attitude towards contests of all kinds, and particularly music contests. It is claimed that contests disrupt routine school work, that they are expensive and that they do not benefit the entire student body. Since music contests are the most expensive, they would like to eliminate these first, then tackle the less expensive ones. We have all met with this attitude on the part of some of our school officials at one time or another.

Probably the situation in Michigan is as far advanced as in most states and I believe it worth while to state this situation and its possible solution for the benefit of other states in which a similar condition exists.

In September, 1930, a group of superintendents assembled informally to discuiss contests in general, the result of the meeting being a resolution condemning the spread of contests and recommending the curtailment and eventual dissolution of established contests on the grounds stated above. The resolution was read at subsequent state teachers meetings, resulting in the appointment of a committee of high school principals to study the effects of contests and to report on their advantages and disadvantages at a meeting called in December.

An Important Conference

This committee called into conference representatives of various contest organizations, including the music contest which seemed to be in greatest disfavor because of the large number of particinants and consequently greater expense and greater interruption of the school program. The members of this committee were pleasantly surprised and greatly relieved to learn that the officials in charge of the music contest were endeavoring to place greater emphasis on general attainments than on winning, by means of massed performances and festival features. They were also much pleased to learn that the State High School Music Council, which conducts the contests, has recently expanded its membership to include several superintendents and principals in addition to representatives from school music fields. The principals' committee agreed that the music contest could not be suddenly dropped without great loss of incentive; that some schools needed the contest more than others; that contests were actually harmful to some

EVERY MEMBER GET A MEMBER

Can you spare a few moments for your Conference? Perhaps no more than a telephone call will be necessary. Turn to page eighty-five now while you are thinking about it, and clip the application coupon.

schools participating; that a plan which provided for both competition and cooperative festival would best serve the entire state; that they would be glad to co-operate in developing such a project. Thus a tense situation was relieved by a frank, informal discussion by representatives of both sides—in other words, by arbitration.

In the spring of 1930 an organized effort was made to establish all-county and all-district high school orchestras and choruses throughout Michigan as feeders for the all-state organizations. The project was so planned that every rural school would be entitled to representation in the all-county groups and would be eligible for representation in the district and all-state groups, thereby spreading the incentive to every high school in the state.

When the project was well organized and under way the invitation to the seven all-district groups to perform for the district teachers' meetings was suddenly withdrawn, because "it seemed to be an expansion of the contest idea and it placed too great a responsibility, both moral and financial, on the schools participating". The latter two reasons being valid, the project was altered to include only all-county and all-state groups, so organized that the responsibility was shifted to the parents of the boys and girls participating.

School Masters to Hear Orchestra

The all-county groups are flourishing in many counties, and the State School-masters' Club, an organization of superintendents and principals, has invited the All-State Orchestra and Chorus to perform for its spring meeting—a probable outcome of the above mentioned conference.

The point I want to make is that both the contest and the festival have their strength and weaknesses; that advocates of one should not condemn the other. I believe most states would do well to develop both projects side by side and consider well the lesson we have learned in Michigan. (The National Bureau for the Advancement of Music, 45 West 45th St., New York City, publishes a booklet, All-State, County and City High School Orchestras which gives detailed organization plans for the festival project, and I will gladly send the Michigan plan on request.)



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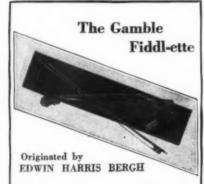
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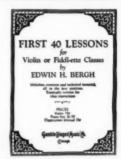
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SOUTHERN CONFERENCE

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Hotel Peabody, Memphis, Conference Headquarters

NLY three months before the meeting in Memphis, March 11 to 13, inclusive. May I urge the importance of sending your dues to Mr. Anderson, as early as possible. It will obviate the necessity of constant reminders to you, and your dues must be paid, in order for you to receive the railroad certificate which entitles you to the reduced rate of a fare and a half.

This is a year when many sacrifices will have to be made in order to attend the Conference, but for that reason the loyal support of every one interested in the profession is most important. Whether you are able to attend or not, please send in your dues promptly.

The Peabody Hotel is to be the headquarters of the Conference. The rates are: Single rooms, \$3.50 and \$4.00 per day; double rooms, \$5.50 and \$6.00; twin bed rooms, \$7.00 and \$8.00.

Two other hotels are in the immediate vicinity: Hotel Claridge (rates \$1.50, \$2.00 and \$3.00), and the William Lee (rates \$2.00, \$2.50 and \$3.00).

It is important to make reservations as early as possible, particularly if you wish to stay at the Conference headquarters hotel.

GRACE P. WOODMAN, President.

SOUTHERN CONFERENCE PROGRAM

Wednesday, March 11

- 8:30 Registration. Peabody Hotel, headquarters.
- 9-12 Demonstration of class work, Memphis schools, including rhythm bands, preparation for band and orchestra work, rote singing, sight reading, etc.
- 12:00 Luncheon: Executive Board.
- 1:00 Visit Exhibits.
- 2:00 General Session.

Birmingham High School Glee Club, Raymond F. Anderson, director.

Invocation.

Addresses of Welcome: Superintendent of Schools; Mayor of Memphis.

Response.

Address: Mrs. Elmer James Ottoway, President Federation of Music Clubs.

Address and demonstration of high school voice testing and training classes, by Mr. Alfred Spouse, Director of High School Music, Rochester, New York.

4:30 Visit Exhibits.

(Program continued on page 50)

A VOICE contest, open to members of the All Southern High School Chorus, will be held at the Southern Conference for Music Education meeting in Memphis. There will be a committee of three judges, two of whom have been named: Alfred Spouse, Supervisor of High School Music, Rochester, N. Y., chairman; and Gordon E. Bailey of New York University. A medal will be awarded to the best voice in each section of the Chorus, and it is expected that the winners will present a program over the Memphis stations WGBC or WNBR. Each contestant may chose his own solo. Entries for the contest must be made by March 9, and should be sent direct to William Breach, 900 Genesee Building, Buffalo, N. Y.

The Last Call!

THERE is still room for additional voices in all sections of the Alf Southern High School Chorus. Applications for registration should be sent immediately to Miss Helen McBride, general chairman, 100 East Caldwell Street, Louisville, Ky. It is hoped that there will be a registration of not less than 300 in the chorus.

February, Nineteen Thirty-one

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THE REGISTRAR 29 EXETER STREET, BOSTON 8:00 Concert by glee clubs of negro schools, Memphis.

9:00 Reception and dance.

Thursday, March 12

9:00 Biennial business meeting.

10:30 Address and demonstration of rural school music by Mr. Charles A. Fullerton, Iowa State College, Cedar Falls, Iowa. (Mr. Fullerton is an authority on rural school music. His demonstration will include work with children from rural schools, and a practical talk on training of rural school teachers.)

12:00 Luncheon: Executive Committee and State Chairmen.

1:30 Radio Journey to Music Land:
conducted by Miss Alice Keith,
Broadcasting Director, American
School of the Air. (This will
be an opportunity for members
of the Conference to hear one
of the educational appreciation
programs, conducted as they are
in the class room.)

2:30 Paper: "The Radio—A Curse or a Blessing," by Miss Alice Keith. (This paper was given before the Music Teachers National Association in St. Louis, December 29, 30, 31, 1930.)

3:00 Talk and demonstration of music appreciation in elementary and junior high schools, with children from the Memphis schools, by Mr. Gordon Bailey, New York University, New York City.

4:00 Visit Exhibits.

8:00 Music program.

10:00 Sing in hotel lobby led by different members of the Conference.

Friday, March 13

9:00 General Session.

Music: University of Louisville
Orchestra and Chorus.

Exhibitors program: Mrs.
Blanch H. Skeath, chairman.
(Head of the Educational Department, G. Schirmer, Inc.).

11:00 Address and demonstration of Dalcroze Eurythmics with children from Memphis school, by Mr. Paul Boepple, American Institute of Dalcroze Eurythmics.

12:00 Luncheon-Visit Exhibits.

2:30 Program: String Ensemble, Jacksonville, Fla.

3:00 Address: Dr. Carl Engel.

4:00 Business meeting.

4:30 Drive around Memphis.

8:30 Concert—followed by dance for students.

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The following excerpt is from a letter to us from E. S. Pitcher of Auburn, Maine, dated November 22, 1928:

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Herbert Clarke of Long Beach, California, wrote us this January 3, 1927:

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Syracuse Welcomes

EXTEND to all members of the Eastern Music Supervisors Conference my cordial greetings and express to you the great pleasure we are all anticipating in your visit to our city.

Seldom have I known a more hearty co-operation from all departments throughout the city than we are having in Syracuse at the present time.

The music department is looking forward to the Wednesday morning of March 18th when our guests are most cordially invited to visit our schools.

We are hoping that many will find it possible to inspect our work. Every effort will be made to take care of the transportation of our guests to the various schools, thereby sparing them any trouble or annoyance in finding their way in a strange city.

Our program will include all phases of music education that are being offered in our school system from the first through the senior high school grades.

We shall hope to make your visit with us not only a profitable but a happy ELIZABETH V. BEACH, one.

Supervisor of Music, Syracuse Public Schools.

Eastern Conference Orchestra

HE following facts regarding the All-Eastern High School Orchestra are gleaned from an announcement recently issued by Manager Harry E. Whittemore. On Tuesday, March 17, the afternoon preceding the opening of the conference, the orchestra, to be composed of players selected from applicants from all high school orchestras in the eastern section, will be assembled. It will be approximately three times the size and instrumentation of a standard symphonic orchestra. Great care will be used in arranging the instrumental sections to give each city and state in the conference its proper proportion of the players.

It has been tentatively arranged that the Annex of the Hotel Syracuse will be reserved exclusively for our students and their chaperons. The Annex is only one block from the high school where the orchestra is to rehearse and

Accepted applicants will be assigned definite chairs to avoid confusion at the

first rehearsal. This assignment in no way indicates the final seating arrangement which will be made by a committee of professional experts as the rehearsals proceed.

All letters to Mr. Harry E. Whittemore, the orchestra manager, should be addressed to him at 42 Powder House Boulevard, West Somerville, Massachusetts.

The Orchestra Program

Francis Findley, conductor of the All-Eastern High School Orchestra, announces that Dr. Howard Hanson and Dr. Victor L. Rebmann will be guest conductors.

Following is the program:

Wagner, Lohengrin, Prelude to act III (Carl Fischer edition)

Cesar Franck, Symphony in D Minor, first movement (G. Schirmer)

Howard Hanson, Nordic Symmovement (Birchard edition) Symphony, second

Schubert, Overture to Rosamunde (Carl Fis-

Bizet, Suite No. 2 from the incidental music to l'Arlesienne: Pastorale and Intermezzo (Carl Fischer edition)

Bruch-Jungnickel, Kol Nidrei (Jungnickel edi-

Wagner-Jungnickel, Prize Song from Die Meis-tersinger (Jungnickel edition) Tschaikovsky, Marche Slave (Carl Fischer edi-

Rhode Island, Mr. Edward J. Grant, 83 Glen-ham St., Providence, R. I. Connecticut, Mr. James D. Price, High School, Hartford, Conn.

New York, Mr. Ralph G. Winslow, Director of Music, Albany, N. Y.

State Chairmen for Eastern

Conference Orchestra

Maine, Mrs. Dorothy H. Marden, 76 Main St.,

New Hampshire, Mrs. Esther B. Coombs, Mill Road, Hampton, N. H.

Vermont, Mr. Adrian E. Holmes, High School, Burlington, Vt.

Massachusetts, Mr. Jean V. Dethier. 11 Bel-more Terr., Jamaica Plain, Mass. (Music Supervisor at Norwood, Mass.)

Waterville, Maine

New Jersey, Mr. C. Paul Herfurth, 145 Greg-ory St., West Orange, N. J. (Inst. Director ory St., West O

Pennsylvania, Mr. Lee M. Lockhart, Inst. Director Board of Education, Pittsburgh, Pa.

Delaware, Mrs. Anabel Groves Howell, School No. 2, 11th & Wash. Sts., Wilmington, Delaware.

Transportation to Syracuse

REDUCED fares to the Eastern Mu-sic Supervisors Conference have been granted by the Trunk Line Association and a concession of one and onehalf fare on the certificate plan has been made. For this concession to become effective there must be at least one hundred and fifty members of our (Continued on page 54)



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organization and dependent members of their families in attendance at our meeting, holding regularly issued certificates.

- 1 Tickets at the regular one way tariff fares for the trip to Syracuse may be obtaine only from March 14 to 19 inclusive. It sure that you ask for a certificate and no a receipt, when you purchase your ticket. Call for your ticket and certificate at least a half hour before your train leaves.
- 2 Certificates are not kept at all stations. If you cannot obtain certificates and tickets at your own station, your agent can tell you where to obtain them. You can, in that event, purchase a local ticket to the station which has certificates in stock and from which you can purchase a through ticket and ask for your certificate.
- 3 As soon as you arrive at Syracuse, present your certificate to the endorsing officer, the chairman of the transportation committee, for the reduced fares for the return journey will not apply unless it is properly endorsed. A special agent of the railroad will be in attendance on March 19 from 8:30 A. M. to 5:30 P. M. to validate certificates.
- 4 If the required number of certificates (150) are presented to the special agent and your certificate is duly validated, your return ticket at half-fare is good up to and including March 24 to the point at which your certificate was issued.
- 5 No refunds will be made because of a failure to obtain a certificate when purchasing tickets to Syracuse or on account of failure to present validated certificates when purchasing

MARK A. DAVIS.

Chairman, Transportation Committee.

EASTERN MUSIC CAMP

(Continued from page 42)

locks with that of the Camp Corporation, which is the holding company for the camp property.

Officers for the Association are: honorary president, Dr. Walter Damrosch; president. Dr. Victor L. F. Rebmann: vice presidents, Dr. Will Earhart and Dr. Peter W. Dykema; business manager, David C. King.

Space limitations make it necessary to condense or omit some of the interesting facts and data included in the news release (complete information can be obtained by writing to the camp headquarters at Waterville, Maine). As of especial interest and significance, we quote the following paragraphs from two letters written by Dr. Damrosch (to Henry F. Merrill, president of the Camp Corporation, and to George F. West, member of the Camp Corporation executive committee):

"I accept with much pleasure your kind invitation to become honorary president of the Eastern Music Camp Association. I am in hearty accord wth its purpose and feel that you have taken hold in the right way and with a fine appreciation of the cultural benefits which will result from a successful operation of the camp . . which is to give the young people of the eastern and southern states who have a talent for music, an opportunity not only to perfect themselves on some orchestral instruperfect themselves on some orchestral instrument, but to take part in daily rehearsing of a young people's orchestra.

"Such a camp is the outcome of a movement which I have watched with great interest and sympathy for several years and which was first inaugurated in the middle west by Dr. Joseph Maddy. He has accomplished miracles, and as a result of the example which he has given at the summer camp in Michigan, dozens of high schools have developed school orchestras with

schools have developed school orchestras with excellent results.

"I had the opportunity to conduct an orchestra of three hundred boys and girls composed of the pick of these school orchestras, and I was amazed at the excellence of their training and the quickness of perception with which they followed my direction. Such school orchestrations are such as the school orchestration of the school orchestration or the schoo tras are doing wonders towards inculcating not only love for, but an intelligent perception of the higher forms of music.

"Very sincerely yours,
WALTER DAMROSCH."

The camp program will include band, orchestra and choral work, and provides for one concert each week to which will be invited the general public. The concerts will be given in the magnificent amphitheatre, construction of which is now under way. Among the guest conductors will be Dr. Damrosch, Dr. Howard Hanson and Dr. Victor L. F. Rebmann. The faculty is composed of well known music educators, symphony, band and voice men.

President M. Claude Rosenberry of the Eastern Conference has made arrangements which will enable the advisory board and the sponsors of the camp to convene during the meeting at Syracuse. (Further announcement of this will be given later.) The roster of the sponsors and advisory board as given in the announcement is as fol-

Edward Albertin, Dr. Edwin N. C. Barnes, Ralph L. Baldwin, C. C. Birchard, Albert Edmund Brown, Clifford V. Buttelman, Walter H. Butterfield, Russell Carter, Dr. Frances E. Clark, Mrs. Esther B. Coombs, Dr. William C. Crawford, Charles A. Cronham, Dr. Walter C. Crawford, Charles A. Cronham, Dr. Walter Damrosch, Arthur J. Dann, Howard Clark Davis, Franklin Dunham, Dr. Peter W. Dykema, Dr. Will Earhart, Dr. Carl Engel, Dr. J. W. Fay, Francis Findlay, William Arms Fisher, Mrs. William Arms Fisher, George H. Gartlan, Charles E. Griffith, Dr. Howard Hanson, C. Paul Herfurth, Adrian E. Holmes, David C. King, Ernest LaPrade, George L. Lindsay, Lee M. Lockhart, Dr. Joseph E. Maddy, Dorothy H. Marden, Charles H. Miller, Elbridge W. Newton. Elbridge S. Pitcher, Dr. Elbridge W. Newton, Elbridge S. Pitcher, Dr. Victor L. F. Rebmann, J. Tatian Roach, M. Claude Rosenberry, Adelbert W. Sprague, Louise Westwood, Harry E. Whittemore, Paul Wiggin, Edgar Wilson, Thomas Wilson, Augus-tus D. Zanzig, Osbourne McConathy.

The camp, which is located on Lake Messalonskee (Sidney, Maine), in the famous Belgrade Lakes region, will open July 1 for an eight weeks' season, Information may be obtained from the registrar (Dorothy Marden), Waterville, Maine, from Harry Whittemore, dean and chairman of enrollment committee, 42 Powder House Blvd., West Somerville, Mass., or from Francis Findlay, musical director, New England Conservatory, Boston, Mass.

Can You Spare a Moment? See Page 85



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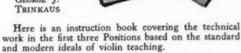
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SOUTHWESTERN CONFERENCE

STANLEY S. EFFINGER, Colorado Springs, Colo., and Vice-Pres. and Editor

GRACE V. WILSON, Wichita, Kan., President FRANCES SMITH CATRON, Ponca City, Okla., 1st Vice-President SARAH WHITE, St. Joseph, Mo., Secretary CATHARINE E. STROUSE, Winona, Minn., Treasurer EUGENE M. HAHNEL, St. Louis, Mo., Auditor J. LUELLA BURKHARD, Pueblo, Colo., Director GEORGE OSCAR BOWEN, Tulsa, Okla., Director

E have not long to wait now!

In seven weeks we will be in
Colorado Springs attending
what I hope will be the largest and best
Southwestern Conference we have had.

Our convention city has many things to offer that should be intensely interesting to all visitors. In addition to that, it is the first time the Conference has gone so far west, and that should enable many supervisors in the west-

ern states to attend who have not been present at former meetings.

The conference will formally, open at nine Wednesday, o'clock, March 25, but the registration office on the Mezzanine Floor, Antlers Hotel, will be open on Tuesday evening and we hope that all visitors who arrive Tuesday will take advantage of it, so that a rush on Wednesday morning may be avoided.

The program touches all phases of school music so there will be something for every one. In looking through the program you will see many familiar names—musi-

cians who are authorities on music education. Because there have been so many requests for demonstrations, we have tried to give prominence to that feature; organizations from three states will appear during the three days. It has been most gratifying that every one who has been asked to make a contribution has graciously consented to do so. Because of the early date in making this first draft, it will be necessary to make several changes in regard to time, etc. There are a few speakers yet to be announced, as are the artists for the complimentary concert on Wednesday evening.

I wish to thank the Conference members who have so kindly made suggestions in regard to speakers and demonstrations, and hope each one will find the program one of inspiration and help-fulness.

Many Valuable Exhibits

Mr. Eugene Gamble, Chicago, will be in charge of exhibits, and because of his splendid work many exhibitors will be with us. This, in itself, is worth a trip to Colorado Springs; the opportunity to look through an unlimited amount of material means as much as

The Antlers Hotel, Colorado Springs, Conference Headquarters

the program. Think what three or four days of browsing through new publications will mean to you: it may mean that next year you will not need to use the same old war horse for your boys' glee club, or some equally wornout composition for your girls' glee club or orchestra. There will be interesting demonstrations in the exhibitors' display rooms. Think! Can you afford to miss this phase of the Conference, to say nothing of the program?

Advice to Students

In regard to local arrangements, our hosts, Stanley Effinger and Fred Fink, are working many, many hours a day in order that we may be made happy and comfortable while we are in this beautiful little city at the foot of Pikes Peak.

The first rehearsals for chorus and orchestra will be held Tuesday morning. All members of both groups will be notified where they are to register, and the time and location of the rehearsals.

The students will be entertained in private homes for four nights, and breakfast will be served. The other two meals will be taken downtown at the students' expense. Having gone through

the trying ordeal of housing five hundred students at the Wichita Conference, I have a few suggestions to offer. May I urge that every student pack his clothes in his own bag, and that no two people share the same luggage. This caused us a great deal of trouble because of the room assignments. In order to save time, rooms are assigned in advance and it is very inconvenient to make a change in lodging places because Mary and Sue have their belongings packed together. Will each teacher in charge of students, please impress upon them that they can be of great

help to the local housing committee if they will accept the rooms assigned to them and not ask to be changed.

Regarding Dues

Have you paid yours? If not, do not delay longer but send them at once to Catharine sectional treasurer, Strouse, 67 E. 5th Street, Winona, Minnesota. The Western Passenger Association has granted a fare and a half on the certificate plan; you must have a certificate before you purchase your ticket and the treasurer will send this certificate on receipt of your dues. It is to be hoped that the membership will be greatly increased this year. If all is not clear concerning the change in dues, consult the last edition of the Supervisors Journal; if you are still in doubt, write

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to your state chairman, whose name appeared in the October Journal. If you know of teachers and supervisors who are not members of the Conference, will you please send their names to your state chairman.

This is all until we meet March 24th, in Colorado Springs.

GRACE V. WILSON, President.

PROGRAM Tuesday Evening, March 24

Registration and informal meeting in lobby, Antlers Hotel. Lobby singing.

Wednesday Morning, March 25

8:00 Registration.

9:00 Formal opening of the Conference, ball room, Antlers Hotel.

Program: Girls and Boys Glee Clubs, Colorado Springs, Colo., Stanley Effinger, director.

Address of Welcome: Roy J. Wasson, Assistant Superintendent of Schools, Colorado Springs, Colo.

Response: Mrs. Frances Smith Catron, First Vice-President, Supervisor of Music, Ponca City, Okla.

Greetings from the President: Grace V. Wilson, Supervisor of Music, Wichita, Kansas.

Octette: Ponca City, Oklahoma. A Voice Clinic: conducted by Frantz Proschowsky, Chicago,

Address: "What Are the Functions of the Present Day School Music Administrator," George Oscar Bowen, Director of Music, Tulsa, Okla.

Wednesday Afternoon City Auditorium

1:00 Program: Orchestra, Fred Fink, conductor, Colorado Springs, Colo.

Address: "Correlation of Physical Education and Music Through the Medium of the Folk Dance," Lloyd Shawe, Principal, Cheyenne Mountain high school, Colorado Springs, Colo.

Address: "Science, Enemy or Friend to Music?" Franklin Dunham, New York City.

Address: "The Growth of Class Piano Instruction," Otto W. Miessner, Chicago, Ill.

Program: Cantata, "Spring Cometh," Kountz. Elementary Schools, Colorado Springs, Colo., Stanley Effinger, director.

Program: Orchestra, Colorado Springs, Colo., Fred Fink, conductor.

Visiting Exhibits.

6:30 Informal dinner. Antlers Hotel.

8:15 Concert. (Artists to be announced later.)

10:30 Lobby Singing.

Thursday Morning, March 26 Ball Room, Antlers Hotel

9:00 Address: "The Music Festival," Bessie Miller, Supervisor of Music, Kansas City, Kans.

Program: Junior High School Boys Glee Club, Colorado Springs, Colo.

Rural Music. Address: "The Challenge of the Rural Schools," Samuel T. Burns, Director of Music, Medina County, Ohio.

Address: "Joyous Singing Through Happy Approaches and Vitalized Study," Ada Bicking, State Director of Music Education, Lansing Mich.

Program: Girls Sextette, Wichita, Kans.

Address: "The Re-evaluation of the Elementary Program," John W. Beattie, Northwestern University.

Address: "Evaluating Musical Performance," Frank A. Beach, Dean of the Music School, State Teachers College, Emporia, Kans.

Wednesday Afternoon City Auditorium

1:00 Program: Choral Club, Denver, Colo., John C. Kendel, director.

Address: "The Instrumental Vision," Russel V. Morgan, Director of Music, Cleveland, Ohio.

Program: Cantata, "Hiawatha's Childhood." Elementary Schools, Pueblo, Colo. Junior High School Chorus, Pueblo, Colo., Luella Burkhard, director.

Address: "Shooting Stars," Stephen Deak, Curtis Institute, Philadelphia, Pa.

Program: Orchestra, Denver, Colo.

Visiting Exhibits.

6:30 Formal banquet: program by Stephen Deak, cellist, Curtis Institute.

10:30 Lobby singing.

Friday Morning, March 27 Ball Room, Antlers Hotel

8:30 Business meeting and election of officers.

9:00 Demonstration: "A Radio Lesson," Jessie Mae Agnew, Supervisor of Music, Casper, Wyoming.

Demonstration in sight singing: Sixth Grade class, Colorado Springs, Colo.

Address: "Harmony That Functions," Victor Berquist, McPhail University, Minneapolis, Minn.

Exhibitors session: Eugene Gamble, Chicago, Ill., chairman.

Address: "Modern Trend in Music Appreciation," Margaret Streeter, Camden, N. J.

(Other speakers to be announced

Friday Afternoon City Auditorium

1:00 Program: Combined High Schools Orchestra, Pueblo, Colo., Rei Christopher and H. C. Stillman, conductors.

Program: Mixed Chorus, Central High School, Omaha, Neb., Mrs. Carol Pitts, director.

Address: "Eurhythmics," Mabelle Glenn, Director of Music, Kansas City, Mo.

Program: A Cappella singers, State Teachers College, Emporia, Kan., Frank A. Beach, director. Address: "What is Happening to Music and What are We Going to Do About It?" Edgar B. Gordon, University of Wisconsin.

Program: High School, College and Community Orchestra, State Teachers College, Greeley, Colo., J. de Forrest Cline, conductor. Introduction of new officers.

6:00 Dinner: Retiring and New Officers, Directors, State Chairman, and Committees.

8:15 Gala concert, City Auditorium, Southwestern Orchestra, Russell V. Morgan, conductor. Southwestern Chorus, John C. Kendel, conductor.

10:30 Lobby singing.

From the Convention City

MISS WILSON'S report indicates that the Conference wheels are turning and it looks as though a splendid meeting were in store for the delegates to our gathering in Colorado Springs in March.

Mr. Frank A. Beach, chairman of the chorus committee, reports a fine response for that organization, and director John C. Kendel is ready with study notes and valuable suggestions for the coaching of the chorus members. If you have singers entered for this major event, we feel sure that you and they will receive lasting joy from the experience.

Likewise, Mr. Fred G. Fink and his committee have made selections from the several hundred applications received for the All-Southwestern Orchestra, and music will shortly be mailed to the fortunate applicants.

Miss Grace V. Wilson's first draft of the program includes a concert by one of the outstanding organizations of the country, several demonstrations of special interest to the rural teacher, a grand concert by the All-Southwestern Orchestra and Chorus, and numerous other attractive offerings.

A conference of the proportions planned by Miss Wilson and her able committees should make an everlasting impression upon all delegates, both old and new, and we trust it will then be carried on to the pupils for whom it is ultimately intended.—S. F. E.

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MIESSNER INSTITUTE OF MUSIC

February, Nineteen Thirty-one

CALIFORNIA CONFERENCE

LOUIS WOODSON CURTIS, Los Angeles, California, 2nd Vice-Pres. and Editor

HERMAN TRUTNER, JR., Oakland, Cal., President Mrs. Gertrude B. Parsons, Los Angeles, Cal., 1st Vice-President S. GRACE GANTT, Berkeley, Cal., Secretary and Treasurer F. F. JETTERS, San Jose, Cal., Auditor



Lincoln High School, Los Angeles, Calif.

VERYTHING is under way for a fine Conference in Los Angeles during Easter week vacation. Registration will begin Sunday, March 29th. Monday morning the Conference will officially open and will continue for three days. A worthwhile and interesting program will be presented which will keep you busy every minute.

A "See Los Angeles" ride has been arranged for all members late Tuesday afternoon and Tuesday evening has been left open for informal dinners and a get-together meeting of old and new friends.

Plan to Go!

Let us begin now to plan for the trip, enjoy a fine outing and meet our fellow teachers from all parts of the state. We band together in one cooperative group for the purpose of furthering our own interests as public school music educators, and those of the profession in general.

There will be on display all the latest and best in teaching materials and equipment. This exhibit will be most interesting and you will carry away with you many new ideas.

On to Los Angeles and the Biltmore all ye Supervisors and Teachers! Come and partake of the inspiration that will be yours and the joy of being a part of this big Convention.

If not possible to attend, by all means become a member and help the cause and your own professional organization.

HERMAN TRUTNER, JR., President, California Music Supervisors Conference.

TENTATIVE PROGRAM

March 29

2:00 Preliminary Meeting: Educational Council.

March 30

- 9:00 Registration.
- 10:00 General Session: Miss Helen Heffernan, Chief Division of Rural Education, California State Department of Education, presiding officer.

Address of Welcome: Representative of City Government of Los Angeles.

Greetings: Louis Woodson Curtis, Director, Division of Music, Los Angeles City Schools. Response: Herman Trutner, Jr., President California Conference. Music: String and Woodwind Ensemble, Santa Monica High School, Ethel Brooks Giampaolo,

Address: Vierling Kersey, State Superintendent of Schools.

- 1:30 General Session: Herman Trutner, Jr., presiding officer. Music: Los Angeles Le Conte Junior High School Troubadours, Mae Wheeler Nightingale, director.
- Address: Miss Helen Heffernan.

 2:30 Section Meetings: Junior High
 School, Instrumental, Rural
 Schools.
- 7:00 Banquet and Reception: Bruce A. Findlay, Los Angeles Chamber of Commerce, toastmaster.

March 31

- 9:30 General Session: Mrs. George
 Herbert Clark, member of the
 Los Angeles City Board of Education.
 Discourse and Demonstration:
 "The Junior High School Boys
 Glee Club," Genevieve Rorke.
 Address: Conference speaker.
 Discourse and Demonstration:
 "Instrumental Class Teaching,"
- Lewis D'Ippolito.

 1:30 Junior Orchestra of the Los Angeles Elementary Schools, Jennie L. Jones, supervisor.

 Elementary School Chorus.
- 7:00 Informal Dinner: Instrumental

April 1

- 9:30 Section Meetings: Elementary Schools, Senior High Schools, Colleges and Universities.
- 1:30 General Session: Herman Trutner, Jr., presiding officer. Address: "Radio and Music Education," Mr. Garbett of the Standard Broadcast. Business meeting.
- 8:00 Southern California Conference Chorus, Earle S. Blakeslee, conductor.

 Los Angeles All-City High School Orchestra, Dr. Edmund A. Cykler, conductor.

 Fremont High School A Cappella Choir, Ida E. Bach, conductor.

Program

I

- First Movement from the D Minor Symphony, Cesar Franck. Orchestra.
- May Day, Frederick Stevenson. Chorus and Orchestra.

Adagio for String and Woodwinds,

- Mozart. Orchestra. IV
- Indian Suite, MacDowell. Orchestra.
 (a) Legend.
 - (b) Love Song.

Listen to the Lambs, Nathaniel Dett. Chorus.

VI
Two Roses, César Cui. A Cappella
Choir.
(Continued on page 62)

Music Supervisors Journal



KINGS MAKE GOOD BANDS BETTER



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Capt. W. J. Stannard



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California Notes

THE All-City High School Orchestra, composed of the super-talented instrumentalists from twenty-one of the Los Angeles high schools, presented its first concert on Friday evening, January 16, at Polytechnic Auditorium. This group, meeting for rehearsals twice a week at the Junior College, under the leadership of Dr. E. A. Cykler, devotes itself entirely to the study of works of symphonic type. The program of January 16 included the Mendelssohn C-Minor Symphony, A Godard Adagio; the Halvorsen, Entrance of the Bogards, and a Minuet by Grieg.

Interest in a cappella singing in the Los Angeles high schools, stimulated largely by the a cappella choirs at the Chicago conference, has resulted in the establishment of several singing groups of this style in the Los Angeles high schools. Fremont, Polytechnic, Roosevelt and Torrance high schools have included a cappella choirs in their choral activities, and report a tremendous enthusiasm for this type of performance, both on the part of the singers themselves, and their audiences. The Fremont A Cappella Choir under the direction of Ida E. Bach will appear on the All-City High School Orchestra concert, as well as on the Spring Conference program.

The annual home-coming of the members of the Boys Glee Clubs, past and present, of Los Angeles High School is an event which proves how much glee club participation means to its members, both at the time of active membership, and in retrospect. Miss Verna C. Blythe, for many years director of this organization, reports an attendance of two hundred at the recent reunion of the group. Among those present were members who were graduated as long as 15 years ago, now successful business and professional men, prominent in the civic life of our community. Certain songs which have become traditional with this organization were sung by the group as a whole, while many fine solo numbers were rendered by prominent local artists, who were at one time members of Miss Blythe's club.

Mr. Herman Trutner, Jr., president of the California Conference, visited Los Angeles recently for the purpose of (Continued on next page, bottom of column 2)

TWENTY-SIX, EIGHTEEN, SIXTY-SIX AND TEN

(Continued from page 29)

State Requirements— Maximum Minimum	Education 30 6	General Academie Subjects 30 2	Theory of Music 36 161/4	Applied Music 34 12	Electives 45
Recommendation of the Su- pervisors' Conference Recommendation of the Na-	30	30	40	20	
tional Association Commis- sion on Curriculz	26	18	36	30	10

It is assumed that the student has, upon entrance to the course, sufficient preliminary knowledge of the piano to complete the foregoing requirements in two years."

The tabulation gives the minimum and maximum requirements as gathered from different sources, together with a comparison of the courses as recommended by the Supervisors Conference and by the National Association.

In the matter of higher degrees in music, the association has gone on record as favoring the abolition of the degree Doctor of Music as one to be earned and permits its members to award it only as an honorary degree to musicians of outstanding national reputation.



Can you spare a moment? See page 85.

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The degree Master of Music may be awarded by member schools for one year's advanced work after the Bachelor of Music degree has been awarded a student, but does not permit this award to be given until two years after the candidate has received the Bachelor degree. It is expected that the candidate shall have spent half of the two years in the professional practice of music or music teaching, thus acquiring some maturity before receiving this highest music degree to be awarded in course. At present, the requirements for the Master degree include advanced study in applied music and in composition. The association's committee will be engaged in a further study of the requirements for this degree during the year 1931, and at the next annual meeting, will make further recommendations as to the curriculum.

The details of the requirements in all courses, both in applied and theoretical music, together with sample examination papers, are set forth in a booklet published by the association. They may be obtained without charge on application to the author at 2209 Auburn Avenue, Cincinnati, Ohio.

California Notes

(Continued from previous page)

conferring with his vice-presidents: Gertrude B. Parsons and L. Woodsen Curtis, in regard to Conference plans. A tentative program for the Spring Conference was started during Mr. Trutner's visit and completed by Mrs. Parsons' Executive Board after Mr. Trutner's return to his home in Oakland. A copy of the tentative program will be found in this issue of the Journal.

The concert presented during the Institute by the Symphonia Praeceptorum, the Los Angeles City Teachers' Orchestra, included the following numbers: Symphony from the New World, Dvorak; Nutcracker Suite, Tschaikowsky; Overture to the Merry Wives of Windsor, Nicolai. The Symphonia Praeceptorum has organized for regular weekly rehearsals under the direction of Henry Svedrofsky, and plans two other concerts during the season, one of which will be given for the N. E. A. which comes to Los Angeles in July.



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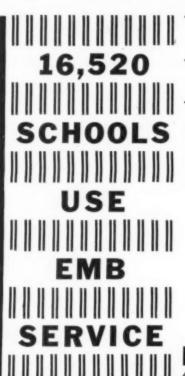
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JOURNAL NOTICE SPOKANE -APRIL 6-7-8 ONLY A SHORT TIME REMAINS
BEFORE WE GATHER FOR OUR SECOND BIENNIAL MEETING OUR PRESIDENT
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WILL BE ALLOWED NAMELY FARE AND HALF DEFINITE INFORMATION AND
HELEN BOUCHER.

Welcome to Spokane!

TWICE honored are we in Spokane
—the Northwest Sectional Music
Conference having been born in Spokane in 1928, and now choosing to celebrate its second birthday in this city.
April 6-8. As local chairman I have
been accorded the privilege of these
columns to extend a word of greeting
"to you from us".

While in Spokane The Davenport Hotel will be your home and such you will find it, for, regardless of where you stop, all of its facilities will be at your service. So it is with great pleasure that we can unreservedly welcome you to one of "America's Exceptional Hotels" backed by a management that expresses its sincere delight and sense of privilege in being able to entertain you—individually and as a conference.

The Convention Bureau of the Spokane Chamber of Commerce extends a hearty welcome and assures service in every possible manner, desiring to prove that "Spokane is a friendly city."

Local musicians personally, and as organizations, are eagerly anticipating the return of this "wonderful child" and are proffering any possible support because of the inspirational value which it brings and bequeaths to the life of the city.

Now comes the "school family" headed by the Board of Education and Superintendent Pratt who, together with high school principals, orchestra men and their seventy or more participating students join in this informal but most sincere welcome and Godspeed to our many friends both near and far.

Lastly! The Inland Empire Teachers Association with its 3,000 members is meeting in Spokane April 8-11. Please accept greeting from this nationally recognized educational gathering and accordingly plan your contacts with the entire Inland Empire through these representatives.

Since Glenn H. Woods of Oakland, California, so endeared himself to all Spokane and to the orchestra members in 1928 and instructed the "child in the way it should go," we cannot sign off without a personal greeting to Mr. Woods who has again accepted the invitation to assemble the orchestra, and whom Spokane will welcome as a guest of honor.

With keen appreciation of having a part in this undertaking and the opportunity to be of service at any time, I am Grace E. P. HOLMAN.

The Northwest Orchestra

THE Northwest High School Orchestra has finally been selected from a very large representation, more than three hundred applications being submitted, showing the interest and enthusiasm apparent in such an undertaking. There still remain, however, several vacancies in the viola, oboe, and bassoon sections. Supervisors having players of these instruments are urged to get in touch with me at once at the University of Washington, Seattle, as the music is being sent out for advance practice February first.

Final arrangements are now being made with our hostess in Spokane, Miss Grace E. P. Holman, who assures me that the Masonic Temple will be the scene of rehearsals again this year. The final concert, given as a climax to the conference, will take place in the Armory under the able direction of Dr. Glenn H. Woods, Supervisor of Music in the Oakland, California, Public Schools.

An interesting part of the program will be the sight-reading number, played for the first time (without practice), by the students at the concert. This feature was introduced by Mr. Woods at the 1929 meeting and proved interesting and valuable. It gives a very good estimate of the ability of the students selected and shows to advantage the type of training they receive in their everyday orchestral work.

The balance of the numbers (listed in the December Journal) serve to present a well rounded out program of unusual interest. W. C. Welke.

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A S the time for the conventions of the various sectional conferences draws near no doubt the supervisors of the country are very much interested in knowing the content of the

various programs to be offered. As there will still be opportunity for giving the detailed program for the North Central Conference in the next issue of the Journal, only the general outline will be submitted at this time.

It is hoped that many of the delegates will plan their time so as to arrive in Des Moines early Monday morning, April 13th, and spend the day in visiting classes in the Des Moines schools. Superintendent of Schools, Mr. J. W. Studebaker, and Supervisor of Music, Mr. Lorrain Watters, extend a cordial invitation to all interested delegates to be their guests for the day. The Conference will

open officially on Tuesday morning, April 14th, at nine o'clock, with headquarters at the Hotel Fort Des Moines, and will continue through April 17th.

Four days of inspiring addresses, demonstrations and musical performances will follow, with a great climax on Friday night when the North Central High School Chorus and Orchestra combine to present the concert numbers which they have worked out together during the five days previous. It is



Shrine Temple Where Public Events Will Be Held

with pride and pleasure that we announce at this time the securing of Dr. John Finley Williamson, Director of the Westminster Choir School at Ithaca, New York, as conductor of the high school chorus. We hope to announce very shortly the name of an in-

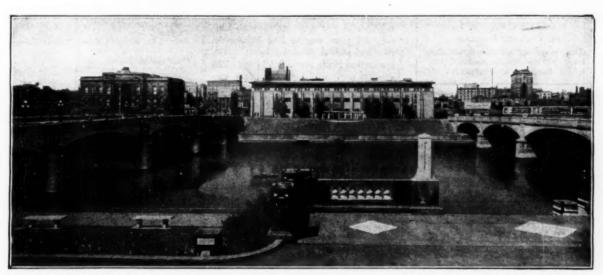
ternationally known orchestra director who will assist in the orchestra performance. The chorus is now being organized by Mr. Jacob Evanson of Flint, Michigan, and the orchestra by Mr.

Joseph Maddy of Ann Arbor, Michigan.

Diversified Program Among the speakers who will appear at some time during the convention are President Walter A. Jessup, University of Iowa: Professor John Seaman Garnes, McPhail School of Music, Minneapolis; Mr. Otto Miessner of Chicago; Miss Helen Hollingsworth, Indianapolis; Mr. Augustus Zanzig, New York City; Carl Sandburg of Elmhurst, Illinois, and others. Among the many interesting demonstrations to be presented will be the Rochester plan of teaching sight reading of music

without syllables, Mr. Charles A.

Miller and his assistant, Howard Hinga, in charge; a vocal demonstration given by Franz Proschowski of Chicago; a presentation of Dalcroze Eurhythmics, arrangements for which are now being made by Karl Gehrkens; a demonstration of the Iowa Rural Choir School plan, with voices selected



February, Nineteen Thirty-one

Portion of Civic Center, Des Moines

Page 67

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from over the entire state, in charge of C. H. Fullerton, Iowa State Teachers College; and two half days given over to the demonstration of various phases of school music teaching, such as voice training, instrumental instruction, piano classes, high school harmony, music arpreciation, and music in the rural

The chairmen for these sectional meetings are: vocal, Mrs. Carol Fitts of Omaha; instrumental, Mr. Charics Righter, Iowa State University: piano classes, Miss Naomi Evans, Cedar Falls; music appreciation, Miss Florence Flanagan, Milwaukee; and rural schools, Miss Minnie Starr, State Teachers College, Cedar Falls, Iowa. Two concerts will be given for the delegates by the pupils of the Des Moines public schools, and one evening program presented by the Carleton Symphony Band (James Robert Gillette, conductor), and a mixed chorus from the State Teachers College at Moorhead, Minnesota (Mr. Daniel Preston, conductor). Many other school organizations will perform during the four days but as yet it is not possible to announce the groups.

The program is arranged to give as much practical help as possible to the visiting delegates as well as to furnish inspirational themes and demonstrations.

HERMAN SMITH, President.

Railroad Rates

SPECIAL rates on all railroads, fare-and-one-half on the certificate plan (Treasurer Percival supplies certificates with receipts for 1931 dues). Excursion rates are also available. Ask your ticket agent.

Mr. Charles E. Lutton, chairman of the transportation committee, has arranged with the Rock Island Railroad to run a special train from Chicago to Des Moines leaving Chicago Sunday evening, April 12. Details will be given later. If you reside in or near Chicago, or if you must go through Chicago on your way to Des Moines, be sure and plan to take this special. The convention really starts in Chicago. The specials previously have been very suc-

An Unusual Opportunity

F special significance to our conference is the fact that Dr. John Finley Williamson, founder and director of the world-famous Westminster Choir and Westminster Choir School of Ithaca, N. Y., and who is at the present time considered by many to be the most dominant personality and vital influence in the choral development of America, has consented to conduct the All-High School Chorus of the North Central

meeting in Des Moines, April 14 to 17.

An opportunity of most challenging proportions is thus given to the high school singers and supervisors who will have the privilege of singing under and observing the work of Dr. Williamson. Wherever possible, rehearsals will be open to attending super-

Dr. Williamson himself feels that the type of work of the North Cen-



DR. JOHN FINLEY WILLIAMSON Guest Conductor, North Central Chorus

tral Chorus is so important that he is giving his valuable time, energy and inspiration in conducting the chorus, entirely without compensation.

The *program which the Chorus will sing is as follows:

Choral from Die Meistersinger ("Awake the Dawn"), Wagner. Chorus and Orchestra.

II Be Not Afraid—motet for double chorus. Bach.
O Magnum Mysterium—motet, Vittoria.
O Joyous Christmas Song (old French), Arr.
by Gevaert.

III Battle Hymn from "Rig Veda", Holst. Chorus

IV
New Dawn, choral poem, for Chorus and Orchestra, Forsyth.

To Music, Saar.
Bells of St. Michael's Tower, Knyvett-Stewart.

On Himalay, Bantock.
Evening on the Sava (Russian Folk Song),
Arr. by Arkhangelsky.

*Arrangements have been made for schools and chorus members to purchase their music in bound volumes at a nominal cost from the Educational Music Bureau, 434 S. Wabash Ave., Chicago. The entire program of ten numbers is obtainable through the above mentioned firm for \$1.40 per set (\$1.50 postpaid).

North Central Orchestra

ENRI VERBRUGGHEN, conduc-H tor of the Minneapolis Symphony Orchestra, will be guest conductor of the All-North-Central High School Orchestra at Des Moines. Mr. Maddy tells us that there is still opportunity to secure places in the orchestra.

NORTHWEST CONFERENCE

(Continued from page 65)

An Open Letter

To the Orchestra Players of the Historic Northwest:

TWO years ago the first combined orchestra of the Northwest section of the Music Supervisors National Conference convened in Spokane, Washington. The second orchestra is now being assembled for the meeting this year in April. It was my privilege to be invited to assist the first orchestra two years ago as its conductor, and again this year I am so signally honored.

Six large orchestras will participate this spring in the great educational pro-



GLENN H. WOODS Supervisor of Music, Oakland Schools

grams from the Atlantic to the Pacific, and the Northwest Orchestra will be one of the six.

My faith in the youth of today is constantly strengthened every time I meet them and participate with them in the musical activities which are theirs to enjoy. We guide, of course, but you, the boys and girls, are the ones that do. I look forward with pleasurable anticipation to this opportunity to work with you in using music, the great art of the world, to enrich our own lives, and to contribute of its beauty to those who listen. Jointly we must use the beauty of music to contribute to life, which constantly surrounds us and makes the world so wonderful a place in which to live and work.

Accept then my greetings of the New Year coupled with my personal greeting to you collectively and individually, which I must necessarily postpone until I meet you in April.

Cordially yours, GLENN H. WOODS, Director, Northwest High School Orchestra.

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BOOK AND MUSIC REVIEWS .

Conducted by WILL EARHART, Director of Music, Pittsburgh, Pa.

MUSICAL INSTRUMENTS AND THEIR MUSIC. Gerald R. Hayes [Oxford University Press].

The work completed will consist of five volumes, of which the one here dis-cussed is the second. The first volume, entitled The Treatment of Instrumental Music, is unknown to the reviewer, and the third, fourth and fifth volumes are in preparation and have not yet come from the press. The entire set will discuss all types of instruments in use dur-ing the period 1500-1750. It may be said at the outset that if the second volume is representative of the whole, as we may safely assume, a work of major importance is in process of publication.

The title of the second volume is The Viols and other Bowed Instruments. There is an Introduction by Arnold Dolmetsch which, besides some illuminating comment, commends the book in such terms that the most doubtful may take it up with full confidence. Mr. Dolmetsch says: "Inspired by faith and love, it is the result of an immense amount of research. Every known source of information has been investi-The conclusions are based exclusively upon contemporary evidence, unbiased by prejudiced or preconceived ideas. I have studied this book in the light of a long life of practical experience, and I can say that I have not found a doubtful word or phrase in it." Surely no higher testimony could be asked for.

It is a pity to dismiss the lifetime work of an artist and scholar with so few words, but comment of any length could hardly do justice to the inexhaus-tible richness of this book. In some two hundred and fifty pages a wealth of information, comment, and quaint quotation which makes old conditions live again, is poured forth. The author dis-claims intention to make his work encyclopedic, and certainly his style is not so; but the wealth of information given, much of it new and contrary to what has been accepted as fact, is encyclopedic, even though style and form con-ceal its highly informative nature. It is, indeed, so readable a book that many who think they have little interest in its subjects are likely to find themselves reading it, for sheer enjoyment, from cover to cover.—WILL EARHART.

Festival Booklets

The books issued under this general The books issued under this general title are not all of recent publication, but they are so worthy and of such practical value to the supervisor of music that they should become better known in this country. They are published by Paterson Sons & Co., Ltd., representations of the supervisor of the s resented in America by the Oxford University Press, New York.

The books are designed to aid conductors and solo players to prepare well for music competitions. Naturally this involves discussion of all sorts of faults and imperfections of performance, of musical standards, of interpretation and

expression, and of technical method and skill. But this amounts to a complete rationale of the subject: and moreover. the author is held to brevity and common sense because his discussion is expected to produce results toward a very practical end.

Fourteen of the little booklets are before me. Not all are of interest to Americans. Number eight, for instance, is entitled Lowland Scots Pronunciation, and the two numbers preceding are similarly of local and special character. Number fourteen, further, discusses *The* Scottish Country Dance. The remaining numbers, however, are of importance to our readers and include such titles as Church Choirs (No. 1); Mixed Voice, Female Voice and Male Voice Choirs (No. 2); School Choirs (No. 3); Boys' Choirs (No. 9), and others that refer to violin, piano and other subjects. authors are such experts as H. Walford Davies, Hugh S. Roberton, Herbert Wiseman, Ernest Newman, and others equally qualified. Nothing but wise direction can be expected from the pens of such as these.—WILL EARHART.

Music Appreciation

Music Appreciation for the Junior High School Mabelle Glenn and Margaret Lowry [Silver, Burdett &

This adds Book Five of Music Notes to the series as formerly reviewed in the JOURNAL and prints under one cover the lesson plans and helps for Music Notes, Books Four and Five. The type of sensitivity especially emphasized these lessons is consciousness of style. Comparisons are made of periods and composers, through well chosen con-trasting compositions. Parallelisms in the fields of poetry and painting are observed not so much as correlations as a means of strengthening the feeling for the period and its expression. In many of the lessons, songs which are classics and worthy of study have been included, as the authors believe that every music period in junior high school should involve some singing by the pu-pils. The course for junior high school is well planned, giving wide expression in listening and not too much attention to analysis.—Susan T. Canfield.

Music Appreciation Readers. Hazel Gertrude Kinscella [The University Publishing Company].

Books V and VI of this series are at hand and tempt me to write more fully than either time or space permits. I quote a bit of Frances Elliot Clark's foreword: "Myth and legend, tales and tones, the clanging of sweet bells, and the thundering of the great or-chestra are here all poured out together in a saga of the beginnings of music. Hunting through the musty pages of old, old history to verify these delightful tales must have given Miss Kinscella the keenest pleasure, and relating all this folk lore to the songs and tunes we have always known will

be of no less interest to the reader of

be of no less interest to the reader of these lively pages."

Book V is a book of three hundred seventy-four pages with seventy-six stories relating to the beginnings of music in far off lands; of minstrels, ballads, Robin Hood, old legends of Greece, the first opera; stories of mu-sic of all sorts in all sorts of times and places.

and places.

Book VI, containing four hundred thirty-seven pages of similar stories, lays stress on nationality.

At the end of each story are lists of compositions to hear, questions as to the story, and pertinent quotations. At the end of each book is a complete list of records used. Both books are beautifully printed, bound and illustrated.

The stories, poems and illustrations are chosen and presented superbly; the content is precious to the point of indispensability. The most favorable atdispensability. The most favorable at-titude possible toward appreciative lis-

tening will be set by their use.

To me the title seems misleading, suggesting that the appreciation of music itself is to come through the use of such stories, whereas there is always danger that attention be directed toward and concentrated upon the story rather than the music. To me they rather than the music. To me they seem a perfect basis for correlation with the English department, to be scheduled as English.—HULDAH JANE KENLEY.

THE FIRST TWO YEARS OF PIANOFORTE STUDY. Désirée MacEwan [Oxford University Press].

This monograph, collecting articles which were first published in "The Music Teacher," an English publication, is an earnest endeavor to outline a workable scheme for the beginner at the piano. One of its most stimulating features is the bibliography of works by progressive modern teachers as well as composition lists suitable for different stages. The index outlines the order of stages. The index outlines the order of procedure in four fields: Rhythm, Aural, Piano Playing, and Notation and Sight Reading. It furnishes helpful hints as well as reasonable application hints as well as reasonable application of principles to the young teacher who has technique and ideals but little knowledge of methods and beginner's material. Three short quotations are sufficient to reveal the author's pedagogical and artistic discernment. First, as to Rhythm: "The life of music is altogether hound up with rhythmic vitality. gether bound up with rhythmic vitality, and all matters of interpretation and and all matters of interpretation and technique concentrate in musical purpose through rhythm... There are few faults possible in piano playing which cannot be traced in the first place to a weakness of rhythmical attention or perception. (Even technical control depends on timing.)" Again, on Scales: "Scales becomes been only when treated mebecome a bore only when treated me-chanically or presenting two distinct problems at the same time. . As tonality adventures they are really very amusing if one is not bothered with

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Page 72

questions of fingering while scale building itself is a mystery." And last, on Material: "All depends on the pupil's meaning every note he plays. To make this possible each piece must (1) stimulate the child's own fancy and imagination to expression; (2) require rhythmical alertness; (3) be expressed with such a nice economy of means that not a note is wasted in inartistic padding; . . . (4) be short enough and easy enough to keep attention fresh."—Susan T. Canfield.

THE VILLAGE GREEN. Mildred Weston [The Arthur P. Schmidt Co.].

This is a collection of folk songs and dances for pianoforte. There are seventeen numbers for solo piano and three short duets for the intermediate grade, developing use of the entire keyboard, after-beat, rolled chords, staccato chords and melody, and greater independence of hands. The tunes are attractive and the harmonization fairly complete. — Susan T. Canfield.

Orchestra and Band

THE CHURCH AND DYKEMA MODERN ORCHESTRA TRAINING SERIES, Book I. Norval L. Church and Peter W. Dykema. [C. C. Birchard & Co.]

Here is a set of books designed to permit what has long been thought impossible: The playing together of advanced and beginning players. The arrangers have presented us with from two to four parts for each of the instruments of the orchestra, each part designed to fit a different grade of proficiency. Any stringed instrument player may go through the entire book without the use of the left hand at all. While wind players must use valves and keys, much of the time one part in each piece is so simply constructed and in such an easy range that a wind student with two weeks' training can play through his book. It is difficult to see just how this set of books can be improved with respect to the accomplishment of the purpose for which it is designed.—Lee M. Lockhart.

THE MOORE BAND COURSE, E. C. Moore. [Carl Fischer.]

Mr. Moore has gone much into detail in this course which he describes as "a complete method for all wind instruments". With a long and fruitful career as a teacher of instrumental music in the public schools as a background, the author has omitted everything of no importance and incorporated most thoroughly of the important things. This set of books contains enough music to last an ensemble group for perhaps six months. The music is well graded and with exception of a place or two needs very little supplementary material.—Lee M. Lockhart.

TRITONE FOLIO. J. E. Maddy, T. P. Giddings, Charles J. Roberts [Carl Fischer, Inc.]

Carl Fischer, in publishing this set of books for all instruments of the orchestra has followed the plan of the well known *Universal Teacher*. The advantage of the Tritone Folio, however, is that the strings and winds may play together. However, the usual disadvantages of trio music arranged for any conceivable combination are present.

Three low pitched instruments playing in the three parts produce the growl one might expect. Were Fischer to issue a bass part for low pitched instruments, this part to follow somewhat the left hand of the piano part, certainly the result would be more satisfactory. This would give the set an optional fourth part and make the piano less necessary than it is at present. Key and range troubles, usually present when strings and winds play together are, if not eliminated, greatly tempered. —Lee M. Lockhart.

Strings-Beginners' Methods

Gamble's Class Method for Strings.

Max Fischel and Aileen Bennett
[Gamble Hinged Music Co.].

I now have at hand book two of the series of three being published for strings by the Gamble Hinged Music Company. It continues logically from book one, the elementary, using a mixture of unison or octave work and part music. A group of players having had six months training would find starting this set possible, profitable and interesting.—Lee M. Lockhart.

THE CLASS VIOLIN INSTRUCTOR. Ann Hathaway and Herbert Butler [Theodore Presser Co.].

This instruction book for violin will find favor with those who believe in launching immediately into the use of the left hand. Thirty-three notes are given to the open strings before the first finger is brought into use for F sharp on the E string. This is followed by the same hand position on the other strings. The teacher's manual contains, in addition to many advices, piano accompaniments for the several melodies that stand in the violin book. This instruction book is probably of greater worth for older beginners than for younger.—

Lee M. Lockhart.

A VIOLIN SING SONG BOOK. Julia Marshall [Clayton F. Summy Co.].

There are many people who are convinced that the voice is the proper approach to an instrument. To these the Violin Sing Song Book will surely have an instant appeal. Nearly every exercise and tune has a word setting which more or less touches the point the music is intended to develop. For instance, when Bb on the G string is introduced we find the words: "What is that—That's a flat,—Now I'm glad—to know that—." This little exercise is in four part measure, each word is a half note, and the dashes are half rests.—Lee M. Lockhart.

Stepping Stones to Violin Playing.

Lawrence Sardoni [Oliver Ditson Company].

Two books, one for the young beginner on violin and one for the teacher, comprise the Stepping Stones to Violin Playing. Both should be purchased because of the great usefulness of the piano (teacher's) book to the young violinist. Believing that extensive work should be given to position and form, Mr. Sardoni has devoted many pages to the open strings and to ways and means of securing correct position. During the weeks to be devoted to the open string work the author plans that interest be maintained by use of the

teacher's book which contains melodies and harmonizations to be used in conjunction with the violin part. Folk tunes are used almost entirely for this purpose. The ten very clear pictures of a young violinist, demonstrating the cardinal points of good position, etc., might have been of greater usefulness had they been placed in the violin book as well as in the teacher's manual.—

Lee M. Lockhart.

String Collections

University String Orchestra Album.

Compiled and edited by Albert

Stoessel [Carl Fischer, Inc.].

Mr. Stoessel has given to us a very much needed set of books. According to the author its purpose is to provide suitable material for the rapidly increasing number of string ensembles seeking music not too difficult to perform and yet possessing the highest artistic value. This purpose has been achieved most admirably in the University String Orchestra Album. High school players with two years or more of training may attempt this set of books feeling that the difficulties contained in them will not be insurmountable.—Lee M. Lockhart.

STUDENTS FIRST CELLO ALBUM. [Theo-dore Presser]

The cello album containing nineteen melodious pieces for cello with piano accompaniment is recommended as supplementary material for the cello teacher who finds it difficult to keep up the interest of his students. The twenty pieces contained are difficult enough to interest the student who has had from six months' to a year's study.—Lee M. Lockhart.

Choral Octavo

From the great number of compositions submitted the following have been selected, because of either excellence or special appropriateness to the needs of school music.—H. J. K.

LAUREL OCTAVO OLD ENGLISH CHORAL SERIES 950-956. Elizabethan Madrigals and anthems by Morley, Gibbons and Wilbye. Edited by Herbert Wiseman. [C. C. Birchard & Co.]

No other choral music is so well designed to develop both independence and ensemble 'sense, since all parts are equally vital, interesting and melodic. Each singer must be able to present his part creditably at its most interesting moments and hear all others so as to give place to each at its points of greatest charm. No choral music I have used has brought so much respect from instrumental students participating.

Contrary to a somewhat general opinion there are both madrigals and church music of this period within the ability of capable high school groups. Indeed I have known a selected chorus in junior high school who sang Gibbons and Weelkes with pleasure and success. This is partly due to the safe transfer in polyphony of phrases or entire parts from voice to voice, which is impossible in homophonic practice without sad results.

Of the seven compositions here offered, John Wilbye's Flora Gave Me Fairest Flowers (SSATB) and Thomas Morley's Sing We and Chant It (SSATB) are excellent madrigals with

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This series, edited by Chas. Kennedy Scott, conductor of the Oriana Madrigal Society, London, contains Old English Madrigals of the 16th and 17th centuries. This type of music stands much singing and rehearsal; the more it is sung, the more it is appreciated. As the music is not difficult to read it makes excellent school material.

EU 7 THREE AYRES, Thomas Campion (1575-1619).......\$.16

a. HOW EASILY WERT THOU CHAINED. STB.
b. O WHAT UNHOP'D FOR SWEET SUPPLY. SAB.
c. WHERE SHE HER SACRED BOW'R ADORNS. STB.
The tenor part in these numbers, which are short and easy, can be sung by the altos.

EU 26 THROUGH YOUR STRANGENESS, (Ayre) Robt. Jones (1597?)
SA or TB.

A very easy number with accompaniment, to use as an introduction to this Old English music.

From the Oxford Choral Songs

THE LONE SHEILING, (Walter Scott) Alan Burr. SSA (or T)....

Each verse is a solo and chorus. The solo can be treated as a unison chorus for girls only, for girls and tenors antiphonally, or boys and girls antiphonally. The tenor part can be sung by the altos, all the boys singing bass.

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122 Fifth Avenue New York, N. Y. which to begin this type of study. Both are charming and the Wilbye sings itself. The six-part anthem of Orlando Gibbons, Hosanna to the Son of David, is one of the finest old English church pieces. It is quite possible for a good high school chorus with enough sopranos and altos for the necessary division.

Mr. Wiseman's editing has preserved all the beauty of the original editions and our most critical comment is a hope for additions to the series.

CHRIST IS ARISEN. The Year Baok Press. [H. F. W. Deane & Sons.]. A twelfth century melody harmonized by J. S. Bach. Serious students of appreciation or composition should sing and study this Easter Carol. It is placed so as to bring the melody within reach of all voices for unison singing but the editor suggests upward transposition for part singing. As it stands the bass and alto are low for immature voices and transposition would make the tenor a bit high in spots, but for mature or exceptional voices this is a beautiful choral number.

Carl Fischer, Inc., offers a number of interesting and usable items. Here are three selections

JARDIN D' AMOUR (In Love's Garden), an old French air arranged for three women's voices by Louis Victor Saar. Both French and English words are given, parts are tuneful, singable, in range. A light and facile song for girls' glee clubs.

La Bella Margherita, an ancient popular song of Italy arranged for two sopranos and alto by Bainbridge Crist. A brisk and lively song, changing back and forth from six-eight to two-four, very trickily, with a la-la and la-di-ru accompaniment in the lower voices. Girls' glee club.

Ballade of Colleens, a three part chorus for tenor, tenor and bass. L. A. Mackey-Cantell. Light, fluid and vocal, in comfortable range and attractive in style, for boys' glee clubs.

O Man, Behold Thou Thy Master. Melody and words (1566) by the Bohemian Brethren. Harmonized by Friedrich Riezel (b. 1825). Edited by Carl F. Pfatteicher. [Carl Fischer, Inc.]

This four part hymn is marked by the simplicity, dignity and sincere reverence characterizing the religious body of which it was an expression. Its front cover carries an interesting discussion of sources and history. It is a beautiful illustration for classes in music history or appreciation to do for themselves, and very usable for chapel or church service.

Two Negro Spirituals: I'm Goin' Home.
Attributed to Clarence Cameron
White. Arranged for mixed chorus
by Louis Victor Saar. Down by
DE RIBBER SIDE. Clarence Cameron
White. Arranged for mixed chorus
and solo quartet by Louis Victor
Saar. [Carl Fischer, Inc.]

These two spirituals, to be sung unaccompanied, are so arranged as to retain their folk quality and yet conform to musicianly practice. Parts are in easy range and both songs are well suited to places on high school programs of merit.

I DREAM OF JEANIE. Stephen C. Foster. Harmonized and arranged by Gordon Balch Nevin. [J. Fischer & Bro.]

There are two similar arrangements, one for soprano and alto, one for four voices, mixed. The frequent seekers for Foster material that is not too hackneyed will be grateful for this very likable song.

THE CUCKOO CLOCK. G. A. Grant-Schaefer. [Clayton F. Summy Co.]
A very smart arrangement by the composer of this old song known to most of us. It belongs in the repertoire of the girls' glee club and its learning will be good for their voices.

THE SLUMBER BOAT. Jessie L. Gaynor. [Clayton F. Summy Co.]

A soprano and alto arrangement of this long-loved lullaby by Mrs. Gaynor's daughter, Dorothy Gaynor Blake.

THOSE EVENING BELLS. David Nyvall, Jr. [Clayton F. Summy Co.]

Four parts mixed, with soprano obligato, a cappella. Eight-four measure, bell-like vocal accompaniment and interesting expression study.

SLEEPERS, WAKE, A VOICE IS SOUNDING. Johann Sebastian Bach. From Church Cantata No. 140. [G. Schirmer, Inc.]

For four part chorus of mixed voices. One of the very beautiful chorales loved by singers and hearers. Any high school chorus of serious purpose is capable of doing it reasonably well and all should have the experience of trying it.

Snow. Channing Lefebure. [G. Ricordi & Co., Inc.]

Three part chorus for women's voices. Lovely, atmospheric, drifting. It changes from five-eight to six-eight without accent, without expression. Harmony and voice lines add beauty and interest of the same spirit and the range is well suited to immature voices.

Huldah Jane Kenley.

Operettas

THE FARMERETTE. Claire Chapman [The Arthur P. Schmidt Co.].

An operetta for juvenile voices. The characters are garden vegetables, sunshine fairies, farmerette and assistant. The songs are quite simple and tuneful; two (No. 3 and part of No. 9) can be transposed as much as a third higher to good advantage. The nicest bits are given to the fairies. The lines lean to the commonplace with rather heavy attempts at humor. Cuts can be made, however, and it would be a possible operetta for small children.—Susan T. Canfield.

THE AUK. A Sea Fantasia. Text— James J. Montague; Music—G. A. Grant-Schaefer [The Arthur P. Schmidt Co.].

On opening the cantata the first thought is "why the auk?" The moral to the tale, however, is disclosed in the last chorus and may start some youth on the road to fame! The cantata is melodious, catchy, not difficult; is well

scored and can be sung with or without the bass and tenor parts.—Susan T. Canfield.

Rhythm Band

ROTE PIECES FOR RHYTHM BAND. Angela Diller and Kate Stearns Page [G. Schirmer, Inc.].

This collection belongs to the same series as The Schubert Book and The Folk Tune Book by the same authors and reviewed in former issues of the JOURNAL. The object of the band book is fourfold (quoting from the foreword).

word):

"1—To develop the children's musical taste at an early age through their taking part in the performance of music of real and permanent value. 2—To develop their sense of rhythm. 3—To teach them concentration. 4—To awaken their sense of group consciousness." Again: "If the music is wisely chosen and artistically played the children's attention will rightly be focused upon the music itself and not upon the teacher. More and more the teacher werbal directions."

The tunes are lovely ones and in the child range; songs every child should know. In their harmonization the ear to the melody which develops finally a real ensemble sense and technic. Teaching suggestions both as to routine and quality of performance are helpful and right. It is a delightfully useful collection—Susan T. Canfield.

Vocal-Miscellaneous

THE CLARENDON SONG BOOKS. Edited by W. G. Whittaker, Herbert Wiseman and J. Wishart [Oxford University Press].

The first four volumes of a prospective set have reached us. They are made up of nursery rhymes, folk songs, classic and modern art songs, two-part songs, a few songs with descant, and a number of rounds. Volume I falls into place as an elementary rote song book, with some excellent arrangements of old rhymes, folk songs and some of the children's songs of Schubert and Schumann, including that loveliest of all, "To the Evening Star." Volumes II, III and IV grow gradually more mature in content and technical difficulty. Except for the classics included they are more British than universal in spirit and appeal, but contain so much that is supepior and desirable that we want them within reach.—HULDAH JANE KENLEY.

Make Singing a Joy. Adelaide Gescheidt [R. L. Huntzinger, Inc., N. Y.] After twice reading this sixty-nine page volume I conclude that the writer is a teacher whose procedure in action must be infinitely more simple and suggestive than her discussion of that procedure. Teaching skill, keen sensitiveness to rightness of tone and accompanying behavior are there focused upon musical performance and constructively organized toward some highly desired objective. An imposing array of successful students is presented and Sigmund Spaeth in a foreword to the book gives testimony as to happy results in his own case

In cold print the force of much excellent content is lost because items and details are not grouped pertinently

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DENISON'S

about their natural centers but scattered through the whole. The usefulness of the book is endangered by an overelaborate vocabulary. I am reminded of Mr. Milne's objection to the bad or Mr. Milne's objection to the bad language in a mystery story whose criminal "effected an egress" when he might just as well have "gone out." "Correlation and harmonization of nerves and nerve plexuses," "an equilibrated body" and "polarization" are, in the same sense, bad language.

The writer discusses at length the discusses at length the discusses at length the discusses.

The writer discusses at length the direction of tone into resonators, a "system" of training, a "graded process," and a set of physical exercises for the vocal instrument. She states, "with the vocal instrument. She states, "with the correct understanding singing becomes a spontaneous expression at once." She believes that all parts should be given

specific exercising by use of consonants as physical developers of the vocal mechanism. She assures us that vagueness and mystery are removed by the use of a scientific foundation, and gives in her "Table of Ten" the following: "No. 9. Amplification. Approximation of the Voice box to the fifth cervical vertebra makes the contact with the entire skeleton and sympathetic nervous system."

Keen attention discovers much the same scientific basis for her teaching faith as that adopted by other teachers. Her presentation of vowel and consonant elements, of resonance balance, of the youthful voice, of falsetto, of intonation, are interesting, convincing, right. The chapter on falsetto is worth the price of the book.—Huldah J. Kenley.

Anglo-American Conference

NTEREST in the second meeting of the Anglo-American Conference, to be held in Lausanne, Switzerland, the first week of next August, is constantly growing, and the committee is assured of a fine attendance from America. A probable 350 from the supervisory ranks of this country form part of the thousand for whom plans are being

A printed booklet is now available giving many details about the program and may be secured by writing to the Chairman of the American Committee, Paul J. Weaver, Cornell University, Ithaca, New York.

Morning sessions will be devoted to the discussion of several important phases of music and music education. Choral music will occuply one morning, Dalcroze Eurhythmics another, appreciation a third, and international music problems a fourth. Each of these programs will provide a British and an American speaker, allowing ample time for free discussion from the floor. Jacques Dalcroze will give a demonstration of his work and method, and will participate in the discussion following the demonstration. During the choral morning two conductors will give demonstrations with a chorus made up from the membership of the conference-a group which will sing regularly throughout the week.

Afternoons will be devoted to sectional meetings, nine sections having been scheduled on important phases of music education. These are arranged so as to permit a member to attend two sessions a day if he chooses.

For each of these sections there will be a panel of eminent specialists, drawn from America and Great Britain, who will be available throughout the week not only at the meetings themselves but for consultations whenever desired. This will give each member an unusual op-

portunity to obtain expert advice on his perplexing problems. The sectional meetings are to be conducted as informal open forums, with constant opportunities for discussion from the floor and with few scheduled papers or speeches -the type of meeting in which any pertinent problem may be threshed out by informal discussion and interplay of

In the hope that the week may be a vacation as well as a professional meeting, the committees are allowing half of each afternoon to be free from meetings, and are inserting open periods liberally when members may do whatever they wish. At least two short recitals are being provided daily, to be given by eminent artists whose names will be announced in the next issue of the JOURNAL. In the middle of the week there will be one completely free day, when members may rest or avail themselves of any one of the various attractive excursions on Lake Geneva or in the mountain regions.

Although the program has been definitely formulated, it is still possible to include any specific subect that may be desired. Those who hope to attend the meeting are urged to write to the committee if they wish to make recommendations along this line.

Some fifty prominent supervisors and other musicians are being appointed as local chairmen for their districts for the conference. A list of these will be published shortly. Meanwhile, those who are considering going to the meeting are urged to write for information to the chairman of the committee, or to get in touch with any of the committee members: Dr. Frances E. Clark, Miss Mabelle Glenn, Mrs. E. J. Ottaway, Dr. John Erskine, William Arms Fisher, Russell V. Morgan, Dr. Howard Hanson and Franklin Dunham.

NATIONAL CAMP

MONG the new features included A in the 1931 plans of the National High School Orchestra and Band Camp are an alumni camp for former members of the camp and of the national orchestra, to which a few supervisors who play well may be admitted. With a limited membership of 100 in 1931 the members will be housed in modern dormitories, 12 to a cottage, while their program of activities will parallel those of the high school camp. The major activities will include orchestra, band and choir, each rehearsing two hours daily. while courses in all branches of music and two courses in education will be offered with college credit.

Another feature will be laboratory courses in acoustics, conducted by John Redfield of Columbia University, author of Music, a Science and an Art. Mr. Redfield will be assisted by engineers from various musical instrument factories, and will also give a number of lectures to the entire student body.

A massed band of one thousand players is planned for Sousa Day, when the March King will conduct. Henri Verbrugghen and Hollis Dann are also on the list of scheduled guest conductors. Others will be announced later.

Few changes will be made in the instructional staff though several members will be added to provide for the alumni camp. Owing to the two-year service limit on counsellors, a policy established to give more supervisors an opportunity to participate, there are five openings for men counsellors and three for women. Counsellor positions are reserved for supervisors, principals and superintendents, and preference is given to applicants from states which have not been represented the previous year or years

Visiting supervisors are always welcome and escorts will be provided to show them through the camp at any time; they may also audit classes for three days without fee.

The 64-page year book, The Overture, containing over 100 views of the camp, is now available and will be sent free on request to Joseph E. Maddy, Box 386, Ann Arbor, Mich.

IMPORTANT

Just before going to press we learn that quotas assigned to various sections for membership in the North Central High School Chorus are not filled in all cases. This means there is still opportunity to secure places for representatives of your singing groups in this great choir, under the inspiring training and direction of a world-renowned conductor, Dr. John Finley Williamson. Wire or write to Mr. Jacob Evanson, Organizer of the Chorus, Flint Community Music Association, Flint, Michigan. Michigan.

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RECORD REVIEWS

By PAUL J. WEAVER

Vocal

O DEL MIO DOLCE ARDOR. Gluck, and DEL MIO DOLCE ARDOR. Gluck, and HARK TO THE SOFT CHORUS OF FLUTES. Bach. Sung by Hedwig von Debicka. The first song is accompanied at the piano by Julius Prüwer, who, for the second, conducts the piano and three flutes obbligato. [Brunswick, 90109.]

This is a perfectly delightful recordbeautiful and interesting music, very beautiful and interesting music, very well sung by a fine voice, very well ac-companied, and recorded in a manner that would be called perfect except for a slight echo which is probably due to the hall in which the recording took place. The Gluck number is not well known, but deserves to become so. The delightful Bach number, with its inter-play of the voice and the three flutes, comes from the Birthday Cantata written for August III.

Adelaide. Beethoven. Sung by Heinrich Schlusnus, with Franz Rupp at the piano. [Brunswick, 90104.]
One of the finest of Beethoven's songs, Beethoven.

sung and recorded in a very satisfactory way. Mr. Schlusnus interprets the song well, following its varying moods with good effect and without exaggerations, giving to the whole song a unity and coherence which are overlooked by many who sing it.

Chorus

MISSA SOLEMNIS (Solemn Mass). Beethoven. Sung by the Catalonian Choir of Barcelona, under the direction of Maestro Lluis Millet, with orchestra and organ. [Victor Al-

orchestra and organ. [Victor Album M-29.]

This is a work rarely performed in America, but one which ranks among the great conceptions of Beethoven and among the greatest of all settings of the words of the Mass. It is a work which taxes singers, orchestra and lis-teners to the limit of their powers; a dramatic and, on the whole, a declamatory conception, rather than one which is highly poetic or mystical.

It is much to be regretted that the

recording of this great work falls far below the usual Victor standards. This below the usual victor standards. Inis is probably largely due to the fact that the recording was made at a public performance—a fact which explains extraneous noises, lack of proper balance and, worst of all, exceedingly awkward breaks between diecs. In the Gloria breaks between discs. In the Gloria, for instance, in passing from the first to the second side of record 9135, one finds the final chord of a phrase on the second side of the record, followed by a pause which would have made a natural place for the break. And at another place in the same movement, the soloist has a long dramatic passage on the words "sanctus est"; the phrase works up to a fine climax, one hears the first part of the final chord on the word "est", turns the record over and then hears the remainder of the chord! It is as though one were jumping a breaks between discs. In the Gloria, It is as though one were jumping a ditch, and suddenly stopped in mid-air, in the middle of the jump, to adjust his necktie before landing on the farther bank! Unfortunately, this sort of thing happens throughout the whole set of records.

Two Christmas Hymns. Sung (in German, A Cappella) by the Berlin Singing Teachers Society under the direction of Hugo Rüdel. [Brunswick 90100.]
Gruber's "Stille Nacht" and the familiar "O Du Fröliche, O Du Selige" are the numbers on this record. They are sung beautifully, the chorus having a fine body of tone with both power and delicacy in its use. The recording is adcacy in its use. The recording is admirable.

Choruses of teachers have been organized in many cities in this country, and could well be organized in hundreds of others. And this record should furnish an incentive to all such groups!

Two ETUDES. Chopin. Opus 25 Number 11. Opus 10 Number 3, played by Alexander Brailowsky. [Brunswick, 90103.]

Both Etudes are played with charm and ease, and are beautifully recorded. It is interesting to compare them with the recordings made by Bachaus for Victor (6985 and 6898 respectively). In Opus 25 Number 11 (which is mislabeled number 4 on the Brunswick disc) Brailowsky takes a more deliberate tempo than Bachaus, gaining thereby in clarity but losing something in the spirit of the music; Brailowsky's enun-ciation of the opening measures is much cration of the opening measures is much more forceful than that of Bachaus. In Opus to Number 3 the interpretations are quite similar; possibly Bachaus makes a bit more of his agogic accents. In recording, the Brailowsky record is the better; in legato passages, particularly, the music is more true than in the Victor edition. larly, the music

MAZURKA, OP. 59, NO. 3. Chopin.
Played by Mm. Marguerite Long.
[In Columbia Masterworks Set 143.]

This charming Mazurka is less frequently heard than several which are no more graceful and beautiful, and we are grateful for such a splendid re-cording of it. It occurs as the final side in the record-set containing Chopin's Second Piano Concerto, reviewed below.

Opera

THE PIRATES OF PENZANCE. Gilbert and Sullivan. Recorded by the D'Oyly Carte Opera Company, under the supervision of Rupert D'Oyly Carte; orchestra conducted by Dr. Malcolm Sargent. [Victor Album C-6.1

It is safe to say that literally hundreds It is safe to say that literally hundreds of American supervisors of music have put on amateur performances of The Pirates who have never themselves heard the work performed. Fortunately, Gilbert and Sullivan operas are perennially new and fresh; no matter how we treat them, they survive in all their glory and jollity! And they are the sort of operas with which the novice at producing has his best chance of success—for they "carry themselves" and do not have to be carried by the producer.

And now comes a thoroughly delightful and at the same time entirely authentic production of this work, to serve as master-teacher for those who really want to know how the music should be done. May more hundreds of supervisors produce the work with

of supervisors produce the work with this recording as guide!
But it would be wrong to imply that these records are primarily teachermaterial, for quite the opposite is the case. They are best simply to listen to,—for the pure joy of the words and the music. The admirable cast of soloists enunciate with great distinctness, and many of the choicest bits of humor are dependent on the way in which the words are handled—it must necessarily be the English, not the American, way in Gilbert! D'Oyly Carte has become famous for his revivals of many of these operas, and we are fortunate to have such a splendid recording of one so well performed.

Don Giovanni, Mozart. Donna Anna's
Aria (from Act II) and Mi Tradi
Quell' Alma Intrata (Donna Elvira,
Act I). Sung by Filicie HuniMihacsek, with orchestra conducted
by Heidenreich. [Brunswick 90112.]

The two arias are quite different from each other in style and in mood, the former being distinctly of the coloratura variety and the latter of the more smooth-flowing semi-dramatic type. Both are sung with taste and discrimination. The voice itself is a pleasing one, and the accompaniment is entirely adequate. The recording is well done.

DIE WALKURE. Wagner. The cast is as follows: Brünnhilde, Frieda Leider and Florence Austral; Sieglinde, Gota Ljungberg and Louise Trenton; Siegmund, Walter Widdop; Wotan, Friedrich Schorr; Hunding, Howard Fry; The Eight Valkyries, Chorus from the State Opera, Berlin. Three orchestras are used: The London Symphony Orchestra, conducted by Albert Coates; The Orchestra of the State Opera, Berlin, conducted by Dr. Leo Blech; and a Symphony Orchestra conducted by Lawrence Collingwood. Recorded in London and Berlin. [Victor Albums M-26 and M-27.]

This is announced as "a representative series of selected passages" from the opera; the First Act is completely recorded except for the Hunding episode; several cuts are made in the Second Act, but very few in the Third. The admirable booklet which accompanies the albums gives a continuous narrative of the story, bridging the omitted passages, not using the libretto itself but giving just enough of the words, in translation, to help the listener identify each passage. It also gives several of the most important leit-motiven in musical notation, a procedure which might well be adopted in more of these record-albums. Throughout the work, the balancing of vocal and instrumental phrases is ad-

of vocal and instrumental phrases is admirable; and without such a balance Wagner is simply not Wagner! Here one needs never to miss the important feature of the music, whether that feature lies in the vocal line or in the orchestra. Three orchestras and three

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Page 85



conductors in no way break the con-tinuity of treatment; nor do two sing-ers in each of the women's roles. When one listens to the entire set of records one instead to the entire set of records continuously, he is impressed not only by this fact, but by the uniform excellence of the performance and of the recording itself.

For students of opera or of Wagner, or for those who simply want to enjoy to the full some of the finest of Wag-ner's music, this set of records proves itself to be invaluable.

Organ

PRELUDE, E FLAT MINOR and final section of the Vivaldi-Bach Concerto IN D MINOR. Bach. Played by Alfred Sittard on the organ of St. Michael's Church, Hamburg. [Brunswick 90108.]

Both numbers are played with a rather heavy, stolid style; and, whether it be his own fault or that of the organ on which he was playing, Mr. Sittard fails which he was playing, Mr. Sittard tails to use satisfactory registrations and to play with much variety of expression. Technically the work is well done. While one would not wish to destroy the straight-forwardness of Bach's organ style, one may wish to inject into a straight-forward performance a bit of the specifical value which is always. the emotional value which is always present in Bach's music.

Symphony

RMEN. (Preludes to Acts 1, 2, 3 and 4, and Ballet Music from Acts 2 and 4.) Played by the Berlin Philharmonic Orchestra under the direction of Albert Wolff and Hermann Weigert with chorus from the Berlin State Opera. [Brunswick 90097] CARMEN. and 8.]

and 8.] These two records are issued to supplement the abridged version of Carmen recently issued by the Brunswick Company. Two of the sections of the ballet music are actually parts of the suite L'Arlesienne, the Farandole and the choral number which is part 7 of the suite.

The music is familiar-light-hearted and infectious music which is pleasant but which will not stand too frequent hearing or too close analysis. It is played well; and the chorus work in the ballet music from the 4th act is gracefully and skillfully done.

Spanish Album, De Falla, Bretón, Albeniz and Turina. The De Falla numbers by the Orchestra and Chorus of the Theatre Royal de la Monnaie, Brussels, under the direc-tion of M. Maurice Bustin. The tion of M. Maurice Bustin. Income other numbers played by Don Enrique Fernandez Arbos and the Madrid Symphony Orchestra. [Columbia Masterworks Set 146.]

The announced intention of this album Ine announced intention of this album is "to present a small but characteristic collection of the music of modern Spain." The result is a group of pieces, interesting in themselves and finely recorded, which should gain great popularity.

The first numbers are two dances from De Falla's short opera "La Vida Breve." They are highly colorful music, performed here in a way which excites the imagination constantly. In the second, De Falla uses the chorus to add to his instrumentation — chorus without words, in the manner in which Debussy used it in his Nocturne "Sirenes". There follow two numbers by Tomás Bretón: En la Alhambra, and Polo Gitano. The former breathes the mystery and romance of the great Moorish castle; the latter is a gypsy song in which the oboe carries the weird and wander-ing melody.

Two Albeniz numbers come next—the

Two Albeniz numbers come next—the familiar Navarra and the unfamiliar Intermezzo to the opera "Pepita Jimenez." The latter is a graceful and interesting piece, in which the woodwinds are given much prominence. The Navarra is better known in its original form, as a piano solo, but gains considerably in interest from the skillful and varied or terest from the skillful and varied or-

chestration given to it.

The final numbers are by Turina, two of the Danzas Fantasticas: Ensueno and Orgia. Both are made up of original themes bearing the characteristics of old folk dances of Andalusia. The two titles indicate the general type of music to be expected; Ensueno means "Dream", while Orgia means "Orgy".

Symphony no. 3, in E Flat (Eroica).

Beethoven. Played by Albert Coates
and Symphony Orchestra. [Victor Album M-6.]

This great work is so familiar that comment on the music itself is unnecessary. Mr. Coates gives a virile and interesting reading of the score. Although one of the earliest of the Victor albums, and hence one of the oldest electrical recognitions the expedients in the score of recordings, the reproduction is satisfying most of the time and marred by muddy spots only occasionally. In both playing and recording, this version of the symphony seems better than the version reviewed in our December issue, page 70.

EIN HELDENLEBEN (A Hero's Life), Richard Strauss. Played by Willem Mengelberg and the New York Philharmonic Symphony Orchestra.

Philharmonic Symphony Orchestra. [Victor Album M-44.]
This is a splendid interpretation and recording of one of the most interesting and powerful of Strauss' Symphonic Poems. Although the composer has not admitted it himself, it is always taken for granted that the work is autobiographical, depicting scenes from Strauss' own life and experience. Witness, for instance, the biting sarcasm in the music portraying his critics: and more especially, the introcritics; and more especially, the intro-duction in the fifth section ("The Works of Peace") of motives from sev-eral of his earlier compositions—"Don Juan," "Tod und Verklärung," "Don Quixote" and the beautiful song "Traum durch die Dämmerung.'

Two passages in this work stand out as among the finest in all Strauss' music—the section devoted to "The Hero's Beloved", and the "Battlefield" section.

Chamber Music

QUARTET IN E MINOR ("Aus Meinem Leben"). Smetana. Played by the Flonzaley Quartet. [Victor Album M-63.]

This is an extremely interesting work, especially from its programmatic con-tent; for in it Smetana definitely wrote scenes from his own life—a treatment of the string quartet which was almost unprecedented at the time this work was first performed (1880). The first movement is concerned with his early days, "indescribable longing for something which I could not express or even def-initely imagine." The second is a Polka "reminiscences of the merry life of

my youth." The third, largo sostenuto, "calls up memories of the happiness of my first love for a girl who later became my faithful wife." The fourth depicts the approach of deafness, with the buzzing high tone which caused the composer the loss of his sanity and his life.

The disbanding of the Flonzaley Quartet marks the passing of one of the world's outstanding ensembles; listeners of today and listeners for many a day to come will be thankful for this fine example of their art.

QUARTET IN G MAJOR (K. 387). Mozart. Played by the Lener String Quartet. [Columbia Masterworks Set 144.]

This is the first of the six string quartets dedicated to Haydn—considered the first of his specifically Mozartian quartets, in which he attained his full classical maturity, treating his materials from the standpoint of organic growth rather than mechanically and conventionally. Dr. Hermann Abert writes of this work: "The characteristic note of the first movement is cheerful, manly strength combined with distinctive romantic touches of a mood that is now elegaic, now bizzare; the same note is struck in the minute, and intensified to the utmost in the finale, which, like that of the great C Major Symphony, is cast in sonata form and obeys the rules of strict counterpoint."

The Lener Quartet, unquestionably one of the finest of today, seems most happy when playing Beethoven and Mozart; and this is one of the best of the many recordings which they have made.

THE RADIO AND MUSIC APPRECIATION

(Continued from page 36)

with all the subtle nuances—the form—balance of parts—their relation to the whole—the instrumentation—mood—characterizations—flow of phrase, swing of movements—all the light and shade, the infinite variety that go to make up the perfect work. So prepared, a concert becomes a thing of joy, a lifting of millions of children into a rarer atmosphere of true beauty.

Radio is a marvelous addenda to the world's work, but nowhere in all its boundless possibilities has it such a field as this,—to take music in its purity, its beauty and sumptuousness to a world full of children, in their susceptible years, before millions and millions of them have ever had the opportunity of hearing the really great music.

In the precise ratio in which our American public is trained to musical appreciation, will that same public encourage, foster, and demand the best from its artists. It is folly to think that because music may be so easily heard that there will be less demand for good artists, for intelligence in the audience will encourage higher artistry behind the footlights.

February, Nineteen Thirty-one

CHORAL WORKS for FESTIVAL PROGRAMS

*MARCHE SLAVE ("Song of the Steppes") ... Tchaikovsky-Bornschein paratively easy opening or closing number. Just the thing also for May-Festival, School Conference programs and the many other important events happening during the course of the year. While the present arrangement is for S. A. T. B., an arrangement for T. T. B. B. is soon to be announced. are from the pen of Prof. Franz C. Bornschein.

This composition has been selected for a performance to be sung by a special chorus recruited from the Chicago Public Schools under the direction of Dr. J. Lewis Browne.Cesar Franck-S. R. Gaines Arrangements: *A MORAVIAN LEGEND-The Guardian Angel..... For S. A. T. B. with Children's Voices (S. A.) *TUSCAN CYPRESS (A Cycle) Franz C. Bornschein Arrangements: *Orchestral parts (Accompaniment) available. DEEMS TAYLOR Choral Arrangements .15 .15 .15

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EXHIBITS at the six Sectional Conferences promise to be exceptionally large and diversified, with many new items displayed for the first time. Following is a condensed catalogue of firms and materials with the names of representatives who will be in charge of the exhibits at the various Conferences. This list will undoubtedly be expanded by the addition of exhibits for which arrangements had not been made by the committee at the time the Journal forms closed.

Baxter Northup Music Co., Los Angeles, announces a display of orchestra and band instruments of fine quality that are particularly suited to ownership and use of schools and colleges. California Conference. Personnel: Carroll G. Cambern and R. Dale Hogue.

C. C. Birchard & Co., Boston. Mr. C. C. Birchard will attend all of the Conferences and will provide an exhibit of an extensive catalog of school materials including in part: School, chorus and community song books; octavo choral music, operas, operettas and cantatas; orchestra music, music literature, musical text books, plays and games. New publications of special interest are: The Check Book (Twice 55 Part Songs for High School Boys); The Church—Dykema Modern Orchestra Training Series; The New Green Book (Twice 55 Community Songs—No. 2); New Toy Symphony Orchestra Scores; Picture Scores; Rote Training Books; The School Song Book—Revised and Enlarged Edition; The Community Orchestra Book (Orchestra for the New Brown Book).

Boston Music Co., Boston, and Willis Music Co., Cincinnati, will be represented at all Conferences with an exhibit of operettas, choruses, text books, class books, literature. band and orchestra material and rhythm band books and supervisors' material. The John M. Williams' Rhythm Band Books and the Boston Music Co. Chorus Books with new cloth bindings will be especially featured. Personnel: L. G. Brinker (Southern, Southwestern and N. Central); A. J. Pflock (Eastern); Mrs. Blanche Skeath (California); Miss Ruth Sampson (Northwest).

Clark-Brewer Teachers Agency, Music Department, Chicago, will be represented by Charles E. Lutton at the N. Central Conference to stress his organization's aid in providing "a better position".

Chas. Crawford Co., Kansas City, Mo., will display band and orchestra instruments, music and methods at the Southwestern Conference. Mr. Chas. Crawford will be in charge of the exhibit.

The Cundy-Bettoney Co., Boston, will exhibit at the Eastern Conference their Silva-Wind Instruments and other Cundy-Bettoney products, also publications for wood-wind, band and orchestra. Special features will be music for wood-wind ensembles; new metal clarinets and a line of oboes, bassoons, alto and bass clarinets of their own manufacture. Mr. Fritz A. Mayer in charge.

T. S. Denison & Co., Chicago, will exhibit a large catalogue of operettas, musical comedies, juvenile songs, musical readings, plays and entertainment books at the Eastern, North Central and Southwestern Conferences. A new series of musical comedies will be featured. Personnel: Helen J. Demmer and Olive Ogle.

Oliver Ditson Co., Boston, will exhibit a line of school music material comprising publications for piano, voice, chorus, band and orchestra, instrumental classes, rhythm band, operettas, cantatas, oratorios and text books. Among the new titles of unusual interest are: Junior Band Series for Class Instruction, Art Songs for

School and Studio, Glenn Glee Club Book for Young Men, Young Students Piano Ceurse for Class Instruction. Classified lists of graded choruses for schools. Personnel: H. L. Bilger (Southern, Southwestern and N. Central); Giadys Christie (Southern, Southwestern and N. Central); Louise Grant (Eastern); Louise Lancaster (Eastern); Mabel Rich (Eastern, Southwestern and N. Central); May Knight Siddell (California).

Siddell (California).

Educational Music Bureau, Inc., Chicago, will exhibit school materials issued by the leading publishing houses. The exhibit will be classified by departments in order to facilitate examination. In addition to chorus and glee club music, band and orchestra material and literature, there will be a display of instruments and supplies; special materials for rhythm bands and harmonica classes. Personnel at all Conferences: C. Guy Hoover, Neil Kjos, I. Snyder, Harold Bachman, and others.

Carl Fischer, Inc. (Radio Music Co.), New York, will be represented at all Conferences and will display their school music publications featuring the Moore Band Course, Chevette Instrumental Approach, Oxford Piano Course, and "The Lucky Jade," by Don Wilson, and "Crocodile Island," by Geoffrey Morgan, Operettas. Personnel: Franklin Dunham all Conferences; Duncan McKenzie (Southern, Eastern and N. Central); Irene Abraham (Southern, Southwestern and N. Central); Beas Daniels (California, Northwest and Southwestern); Mrs. W. H. Banner (Southern, Eastern and N. Central); Arthur Hauser (Eastern and N. Central); Arthur Hauser (Eastern and N. Central);

J. Fischer & Bro., New York, will attend the Eastern and N. Central Conferences with an exhibit containing a wide variety of operettas and choral works in all arrangements, also orchestral works. Of particular interest are the new "Master Series of Unison and Part Songs" and specially selected texts and music for educational purposes. Personnel: Joseph A. Fischer (Eastern and N. Central).

H. T. FitzSimons Co., Chicago, will be represented at all Conferences. The exhibit will include operettas, cantatas, song collections, secular and sacred choral music in all arrangements, band and orchestra publications, instruction books, sheet music and literature. Special features will be: "Hymn and Processional" for band by Carl Busch; "Little Art Songs," 2 part treble by Carl Busch; "The Singers," 3 part treble cantata by Franz C. Bornschein, and new choral numbers by Louis Victor Saar, Adolph Weidig, Robert Gomer Jones and Daniel Protheroe. Personnel: Robert Lyon (Southern, Eastern and N. Central); H. T. FitzSimons (Southwestern and Northwest); Stanley Warner (California).

Sam Fox Publishing Co., Cleveland, will have representatives at all Conferences. Their exhibit will include: band and orchestra materials of all grades; instrumental solos, quartets and ensembles; operettas, cantatas and school choruses. Featured items will be: "Princess Ting Ah Ling" (operetta); "Pocahontas" (a two-part cantata); concertized Versions of "Faust," "Carmen" and "Martha;" also a new collection of choruses for boys; a new separate or combined orchestra and band collection entitled Fox Old Masters Folio (very easy), and St. Clair Band Folio (easy). Personnel: Frank Pallma, Jr. (Southern, Southwestern and N. Central); Leonard Greenberger (Eastern and N. Central); Walter J. Zamecnik (California); Stanley Warner (Northwest).

The Gamble Hinged Music Co., Chicago, will exhibit the better school music publications of all publishers. Classified groups will include every kind of music and literature used from kindergarten to college. Of special interest are these new items: "The Voco Study Plan" for class vocal instruction; "Musico-Dramatic Producing," a manual for stage and musical director; "Songs for the School Year" for junior and senior high school, correlating literature,

language and art; Gamble "Ette" instruments for elementary class study of the "strings;" "First 40 Lessons for Violin and Fiddl-ette Classes," "Gamble's Class Method for Strings," and "Gamble's Program Series for Strings," Personnel: E. E. Gamble, Mary Malone, Elva McMullen Gamble and others at Southern, Eastern, Southwestern and N. Central Conferences.

ences.

Ginn and Co., New York, will be represented at all Conferences and will display a large exhibit of text books for Elementary, Junior and Senior High School, and Music Appreciation Materials. Featuring a new one book music course—"Adventures in Music," a new book for junior and senior high school choruses and assemblies—"Assembly Songs and Choruses," and new electrical recordings in the Ginn Music Appreciation Course. Personnel: E. W. Newton (Eastern); Helen S. Leavitt (Eastern); E. D. Davis (Eastern, Southern); Ada M. Fleming (Southern, N. Central and Southerstern); E. P. T. Larson (Southern and N. Central); Annie Grace O'Callaghan (Southern); Harold Hallenbeck (Eastern); Marie Croft (Southwestern); Ritchie C. Smith (California and Northwest); Clara W. Nelson (N. Central); Henry G. Halvorson (N. Central); Miss Clarkson (Eastern).

Hall & McCreary Co., Chicago, will exhibit their catalogue of school music which features a new book entitled "Program Choruses." They will be represented by Welford D. Clark at the Eastern and North Central Conferences.

Hinds, Hayden and Eldredge, New York, will exhibit a display of school music texts at the Eastern Conference. Featured items will be the "Universal Song Book" and "Melodic Violin Method." Mr. J. Tatian Roach will supervise the exhibit.

Frank Holton and Co., Elkhorn, Wis., will furnish an exhibit of the Holton Band Instruments, comprising the Revelation and the new Collegiate lines. The Holton Guaranteed School Band plan will be featured. Personnel (Southern and N. Central), W. V. Arvold, R. H. Liessman and R. G. Riggs.

Ihling Bros. Everard Co., Kalamazoo, will exhibit their complete line of band uniforms at the North Central Conference. The exhibit will be in charge of Mr. H. F. Lincoln.

Kay and Kay Music Pub. Corp., New York, will display chorus material and distribute sample copies of new Franklin chorales and choruses at the Eastern Conference.

The Keystone View Co., Meadville, Pa., will provide a complete display of lantern slides of musical subjects for stereopticon projection. Included are all songs from the "Hundred and One" Book, also a new set of slides illustrating the "History of Musical Instruments". Personnel: Frank Byrn (Eastern); Norman Singley (California); Harry Spindler (California); Ben W. Kelly (N. Central).

Lorenz Publishing Co., Dayton, announces an exhibit of operettas, cantatas, choral collections, octavo choruses in all arrangements, plays, pageants and a wide selection of sacred music, church and Sunday school programs and song books. Among the features are "Robinson Crusoe", a two-part cantata for boys, "The Governor's Daughter" and "Circus Days" operettas, and a new collection "Lorenz Selected S. A. B. Choruses." Personnel: (Southern) Charles F. Mann; (Eastern) J. G. Leckner; (California) Ira B. Wilson; (N. Central) C. A. Lehmann.

Lyon and Healy, Inc., Chicago. A general display of music of all arrangements and descriptions suitable for school use; musical literature from the catalogs of representative publishers. Personnel: (Southern) C. A. Johnson, Miss Agnes Cross, Miss Georgia Caldwell and Miss Maude Bruce Wallace. (Southwestern and N. Central) C. A. John-



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- ☐ Densmore—Music of the American Indians-with Lecture

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son, Miss Agnes Cross, Miss Josephine Eden and Miss Maude Bruce Wallace.

Miessner Institute of Music, Chicago, will display their publications of basic and supdisplay their publications of basic and sup-plementary music for piano, violin and voice instruction. The exhibit will include the Mel-ody Way Class Method, Music Maker Piano Methods, cantatas and operettas. The fea-tured material will consist of new courses for class piano instruction. Personnel: W. Otto Miessner and Miss Jean Clinton (Southers Featers and M. Con. (Southern, Eastern, Southwestern and N. Cen-

National School Music Service, Inc., New York, will exhibit educational publication the Southern and Eastern Conferences. Sol Cohan will be in charge.

RCA Victor, Inc., Camden, will exhibit radios, electrolas, Victor records and text books at all Conferences; featuring combination instruments containing home recording devices. A volume entitled "Music Masterpiece Album" will be of much interest. Personnel: Mrs. Clark (Southern, Eastern and Control). M. Morton (Southernester, Calif.) N. Central); Mr. Morton (Southwestern, Cali-fornia and Northwest); Miss Finney (South-ern and Southwestern); Miss Barr (Southern ern and Southwestern); Miss Barr (Southern and Eastern); Mr. Van Sant (Southern); Miss Van de Bogart (Eastern); Miss Streeter (Southwestern and N. Central); Mrs. Spizzy (California); Miss Hiscox (Northwest); Mr. Bence (N. Central); and Mrs. Greenwood (California).

G. Schirmer, Inc., New York, will exhibit their extensive line of publications of sheet music, musical literature and choral, orchestra and band music. Featured new works will be cappells choruses and text books on harn nd class voice instruction. Personnel: Blanche Skeath (Southern); Edgar J. Han-sen (Southern); A. G. Driesbach (Eastern); arl Hall (Eastern); Mrs. Blanche Skeath Southwestern and California); Frank Web-Frank Webber (Southwestern and California).

Arthur P. Schmidt Co., Boston, will display wide selection of school music of all grades ad kinds such as: sacred and secular choral numbers, cantatas, operettas, text books and orchestra materials. The exhibit will also include teaching and recital music for piano, violin, voice and organ. Special prominence will be given to a number of new operettas collection for junior high school by Grant-Schaefer. Personnel: (Eastern and N. Central) Clarence B. Wheeler

School Music, Keokuk, Iowa. This suc-cessful magazine for music educators will be represented at the North Central Conference by Mr. Van B. Hayden, Editor. Aids teaching school music will be on display.

Silver, Burdett and Co., Newark, announce n exhibit of music text books for use from Silver, Burdett and Co., Newark, announce an exhibit of music text books for use from the kindergarten through the high school, in-cluding such titles as: Music Appreciation for Every Child; The Symphony Series; The Progressive Music Basal Series; also Operressive Music Basal Series; also Oper-Choral Collections and educational books kinds. The following are of unusual st; The Music More More of all kinds. of all kinds. The following are of unusual interest: The Music Hour, McConathy, Miess-ner, Birge, and Bray, grades 1-6; Music Ap-preciation for the Junior High School, Glenn, Lowry, grades 7-9; Sinfonietta by Schubert, state alternate required number for Class B orchestras. Personnel: (Northwest, South-western and Southern) E. L. Hodson, Ida McLean and Olga Hieber; (California and Northwest) John S. Osborne, Harold P. Milnes and Fred T. Moore; (Eastern) Gladys E. Hooper, Frances B. Settle, A. L. Hart E. Hooper, France and C. E. Griffith.

Starr Piano Co., Richmond, Ind., will ex-hibit their line of small grand and upright pianos and practice keyboards The Starr planos and practice keyboards. The Starr 61 note school plano (only 41 inches in height) will be an interesting novelty. Personnel: R. C. Ball (Southern, Eastern, Southwestern and N. Central).

Clayton F. Summy Co., Chicago, will exhibit song books, operettas, entertainments, chorus music and a new work entitled "Tap Dancing" by Edith Ballwebber at the (N. Central) Conference. Personnel: Albert H. Foster, Jr., and Roy R. Murphy.

The Vega Co., Boston, will furnish an exhibit of band and orchestra instruments

(with special emphasis on fretted instruments) at the Eastern Conference. Persoliam W. Nelson and H. J. Fandel.

The Chas. E. Wells Music Co., Denver, display sheet music, music instruments (Southwestern). books and The exhibit will include a new line of Chauvet Band Instruments. Personnel: L. R. Simmons and Geo. E. Springer.

M. Witmark & Sons New York will distheir extensive educational publications including cantatas, operettas, choral numbers and instrumental (orchestra and small en-semble) material. Of timely interest are new choral arrangements by Baldwin, Lindsay, O'Shea and orchestral arrangements by Nathaniel Shilkret. (Southern, Eastern, Southestern and N. Central) Richard Kountz in charge.

York Band Instrument Co., Grand Rapids, will exhibit band instruments, cases and mis-cellaneous band equipment featuring the popular priced U. S. A. Band Instruments at the N. Central Conference. Personnel: Karl B. Shinkman and Chas. Crawford. There will also be a York exhibit at the Southwestern Conference in connection with Crawford Co. exhibit.

The following firms have indicated their intention to exhibit at one or more Conferences, but for lack of information on closing date of this Journal, information as to their exhibits and personnel could not be included

exhibits and personnel could not be included in this issue.

Eastern: E. P. Dutton Company, New York; Phoenix-Kline Music Co., Syracuse; Clark Music Co., Syracuse; H. N. White Co. (King band instruments), Cleveland Ohio. California: Myers and Carrington, Redwood City; Southern California Music Company, Los Angeles.

Northwest: Sherman Clay & Co., Spokane.

pany, Los Angetes.

Northwest: Sherman Clay & Co., Spokane.

North Central: George C. Divers Co.,
Chicago; Alonzo Leach, Des Moines; Youngerman Music Co., Des Moines; H. N. White mpany, Cleveland; Sims Song Slide Co.,

Southwestern: Colorado Springs Music Co., Colorado Springs; Jenkin's Sons Music Co., Kansas City.

THE STATE MEMBERSHIP CHAIRMEN

OLLOWING is a list of the state H membership chairmen, corrected to January 15. We regret that the limitations of space make it impossible to list this month the names of the various membership committees. This we will endeavor to do in the March issue.

CALIFORNIA CONFERENCE

California: Edna O. Douthit, 344 North Avenue 54, Los Angeles.

EASTERN MUSIC SUPERVISORS CONFERENCE

Connecticut: Elisabeth Gleason, 70 Garden

Connecticut: Elisabeth Gleason, 70 Garden Street, Hartford.

Delaware: Glenn Gildersleeve, State Department of Public Instruction, Dover.

District of Columbia: Dr. E. N. C. Barnes, Old Adams School, Washington.

Eastern Ontario and Quebec: G. Roy Fenwick, 271 McNab Street South, Hamilton,

Ontario Maine: Dawn Conant Grant, 48 James Street,

Auburn Massachusetts: Arthur J. Dann, 22 Franklin

assachusetts:
Street, Worcester.

Hampshire: Mrs. Esther B. Coombs, Mill Road, Hampton. ew Jersey: Elizabeth Williams, 103 Elliott

New Jersey: Elizab Place, Rutherford.

Place, Rutherford.

New York: Edward H. Michehl, 188 Wickham Avenue, Middletown.

Pennsylvania: George L. Lindsay, Ramsey Pennsylvania:

Building, Philadelphia. Rhode Island: Elmer S. Hosmer, 31 Langham Road, Providence.

Vermont: Mrs. Sadie A. MacArthur, 5 Harris Place. Brattleboro.

NORTH CENTRAL CONFERENCE

Illinois: Mayme E. Irons, 1745 No. Church Street, Decatur. Indiana: Helen Hollingsworth, 1116 West

30th St., Indianapolis. Clara L. Thomas, Board of Education

Building, Davenport. lichigan: Beatrice D. McManus, Dearborn Michigan: Public Schools, Dearborn.

Minnesota: Walter Grimm, Winona State
Teachers College, Winona.
Nebraska: Mrs. Carol M. Pitts, Dept. of
Music, Central High School, Omaha.

Music, Central riigh School, Umaha.

North Dakota: Fanny C. Amidon, State
Teachers College, Valley City.

Ohio: Gaylord R. Humberger, Senior High
School Building, Springfield.

South Dakota: Reva Russell, 910 S. Main

Street, Aberdeen. Wisconsin: Florence A. Flanagan, 1343 Wisconsin Avenue, Milwaukee.

Western Ontario: E. W. Goethe Quantz, 161 Duchess Avenue, London.

NORTHWEST CONFERENCE

Idaho: Judith Mahan, 311 North 10th Street,

Montana: Thelma Heaton, Sparling Hotel, Great Falls.

Oregon: June Street, Eugene. June Sanders, 1074 Washington Washington: Rosa Zimmerman, Madrona

Apts., Everett.
British Columbia: Mildred McManus, 6117
Ravenna Avenue, Seattle, Washington.

SOUTHERN CONFERENCE

Alabama: Leta K. Kitts, 2015 Seventh Ave-

nue North, Birmingham.
Florida: Ruth Hibbard, 330 W. University Avenue, Deland.

Georgia: Jennie Belle Smith, State Teachers College, Athens. Kentucky: Helen McBride, Louisville Con-

servatory of Music, Louisville.
aryland: Thomas L. Gibson, Lexington Marvland:

Building, Baltimore, Mississippi: Julia Cudde College, Hattiesburg. Julia Cuddeback, State Teachers

College, Hattiesburg.

forth Carolina: Grace Van Dyke More,
North Carolina College for Women, Greens-South Carolina: Janette Arterburn, Winthrop College, Rock Hill.

Minnie D. Stensland, 712 Morgan Street, Knoxville. irginia: Ella M. Hayes, 130 34th Street,

Virginia: Ella M. Hayes, 130 34th Street, Newport News. West Virginia: J. Henry Francis, 1425 Lee Charleston.

SOUTHWESTERN CONFERENCE

Arkansas: Mrs. Margaret Glass Welborn,

Arkansas: airs. Margaret Glass Welloui, 1514 South Main St., Hope. Colorado: John C. Kendel, 414 Fourteenth Street, Denver. Kansas: Gratia Boyle, East High School,

Wichita.

Louisiana: Francis Wheeler, Centenary Col-lege, Shreveport.

lege, Shreveport.

Missouri: Hannah Whitacre, Supervisor of
Music, Moberly.

Nevada: Joyce Mary Snyder, 733 South Vir-

ginia Street, Reno.

w Mexico: Marie Whiteside, 628 So.

Walter Street, Albuquerque. klahoma: Robbie L. Wade, Board of Edu-Oklahoma: Robbie L. Wade, Board of Educa-cation, Shawnee. Texas: Mrs. Lena Milam, Board of Educa-

tion, Beaumont.
Utah: Emery Epperson, 1069 So. 7th Street
East, Salt Lake City.
Wyoming: Jessie Mae Agnew, Board of Education, Casper.

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(4) Hand the blank and a well-primed fountain pen to your candidate. (5) Stand by while the candidate signs, recover the blank (and your fountain pen), collect the three dollars and forward (money order or your personal check) to your Treasurer.

■ Be sure to complete the application blank by inserting the name of your Conference Treasurer.

Conference Treasurers

California: S. Grace Gantt, 2707 Prince Street, Berkeley, California.

Eastern: Clarence Wells, High School, Orange, New Jersey.

North Central: Frank E. Percival, Stevens Point, Wisconsin,

Wisconsin.
Northwest: Esther Jones, Youngstown School, Seattle, Wash.
Southern: Raymond F. Anderson, 8106 Ninth Avenue S., Birmingham, Alabama.

Southwestern: Catharine E. Strouse, 67 E. Fifth Street, Winona, Minnesota.

for Active Membership Dues, of which \$1.00 is for one year's subscription to the Music Supervisors Journal, and is to be forwarded by the Treasurer named above to the National Conference headquarters at 64 E. Jackson Blvd., Chicago, Ill. I understand that this remittance covers my membership in the National Conference as well as in my Sectional Conference, named above.

(No. and Street)

1931 Membership Application and Renewal Form

Treasurer......Conference

Position....(Give Definite Information)

Proposed by.....

February, Nineteen Thirty-one

Page 85

IMPORTANT ANNOUNCEMENT

Beginning with January, 1931, all restrictions will be withdrawn on the performing rights of the Riley-Gaynor operettas.

This refers to the following operettas:

THE HOUSE THAT JACK BUILT

THE LOST PRINCESS BO-PEEP

THE TOY SHOP

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This will make these comparatively simple yet high class operettas generally available.

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Similar restrictions have also been withdrawn on the following operettas for High Schools:

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ARM-CHAIR GOSSIP

By E. S. B.

N January Current History Dr. Daniel Gregory Mason traces the growth of our musical culture (Musical Development in America). Dr. Mason touches upon music in its every form—symphony, chamber music, choral, etc., etc., not forgetting the mechanical phase, likewise jazz and the so-called "popular" likewise jazz and the so-called "popular" music. Concerning school music, the words of Dr. Karl Muck are quoted, spoken in 1915 and proving truly prophetic. Dr. Muck said: "There should be music in every school and always the best [italics are ours]. Teach your children was a superschool and always the best [italics are ours]. dren how beautiful your own land is, and in every school in America teach your children all the beautiful music that the greatest musicians of the world have Have every school one rich chorus—beyond this, let every school have its orchestra. I do not believe there is a school in America that would not furnish you talent for an orchestra. not turnish you talent for an orchestra.

Returning to Dr. Mason's own words:

"If you are singing and playing for yourself Bach, Beethoven, Schubert, Brahms, Grieg, Tschaikowsky, you are likely to give short shrift to the fifthrate mediocrities that your school authorities may present to you..." In thorities may present to you . . . thorities may present to you..." In which latter statement do we, or do we not, detect a conviction faintly(!) at variance with Dr. Mason's recent criticism of the National High School Orchestra for its inclusion of the Tschai-kowsky Pathetique upon its program?

FURTHER, Dr. Mason uses strong language in denunciation of practices which he asserts exist in our school system. (We are moved to wonder as to his source of information.) He says: "Meanwhile, if one looked to the schools for relief from the demoralization of this dumping of cheap goods on the public [referring to jazz on the radio]—"education" being our universal panacea—one found, alas, that the school system too was full of its own kind of greed and graft, and that the so-called "educators" were actually debauching the minds of our children with fifthrate sentimentalities and banalities of their own instead of giving them the classics to which their tender age and helplessness entitled them." And we may as well complete a quotation given only in part in a previous paragraph: "... you are likely to give short shrift to the fifth-rate mediocrities that your school authorities may present to you for the sake of their royalties, or as adjustment to their own limitations of technique or taste."

MUSICAL AMERICA is responsible for a bit of facetiousness in a recent comment on the alleged future plans, widely hawked by the Associated Press, of a "well-known prima donna not unknown to Chicago." This celebrated Melisande intends shortly, they say—opera being what it is—to respond to the call of the wild and turn explorer. Not, however, in the frozen polar regions; the famous diva will hie her to the fastnesses of a certain Mediterranean island "where people are primitive." In fact, 'tis reported she has already procured a home there—and two

gray mules! Musical America says that "the mules may be a substitute for the average opera audience, which must be composed largely of donkeys in order to stand for what they do!" That is one viewpoint—but considering what singers, great and near, have to stand for from reporters, critics, armchair gossipers and such, maybe this operaexplorer will, as usual, depend upon the dumb natives for an audience, and intends to let the mules be—just mules.

THE Metropolitan Opera Company's recent presentation of Boccaccio by Franz von Suppé received everywhere enthusiastic, even exuberantly favorable comment. Quite rightly, no small mention is made of Mme. Jeritza's enchantments in the title role, "which set many to wishing she would do in this country some of the light-opera roles for which she is famed in Vienna," according to Time of January 12. Also, "that the Metropolitan would unbend more often" since there was such delight in this lively comedy that the audience "broke its rule, stayed almost to a dowager until the final curtain."

SUPERVISORS will read with interest Grace Van Dyke More's article in the January issue of The Journal of the National Education Association, entitled When Children Perform in Public. As outlined by the author, public performance by children in the grades becomes the happy spontaneous affair that it should be, rather than the irksome burden that regrettably enough it sometimes seems to be to teacher and student alike.

THE Danger of Too Much Sugar-Coating on the Musical Pill gives the keynote of Grace Hofheimer's opinion on the matter as expressed by her under that head in Musical Courier of December 27th. In these days when we hear an enormous amount of talk regarding the problem of making musics study palatable and "easy", a word on the other side may not come amiss.

A PROPOS of the opera season, we are constrained to reprint a line or two found in the Outlook and Independent of January 14th. Included among a half-dozen sayings called "Remarkable Remarks," Amelita Galli-Curci is credited with this: "No one really sings opera. You just make loud sounds."

A NYONE in search of definite and concentrated information regarding "What's What" in educational broadcasting, may find it profitable to peruse the December issue of School Life. Under the title, What About Radio and Education? Some Questions and Answers, Mr. Armstrong Perry replies to twenty-eight queries. Mr. Perry is one of the chief investigators for the Advisory Committee on Education by Radio (appointed by the Secretary of the Interior), and his replies are in the nature of expert testimony on the vital points of the subject.

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HEADQUARTERS MATTERS

THE Conference roll is being called by the state chairmen. Besides responding with the customary check you can, without very much effort, send in can, without very much effort, send in one or more new memberships from your community. The annual canvass divulges the fact that there are many persons eligible for Conference membership who have never heard of the organization. You are best situated to find these people in your community; send their names and addresses to your state chairman, or the Conference office—or better yet, personally invite them to become members, and send their applications and dues direct to the treasurer of your Conference.

Cooperation. Recently we wrote to a rather sizable list of schools and conservatories requesting the names of 1930 school music graduates who have taken positions. Thus far nearly half of the institutions addressed have re-plied, and names are still coming in. This is one of the most gratifying bits of cooperation we have observed; it also serves to indicate the high regard educational institutions have that the Conference as a source of benefit to their students and graduates.

Sample Copies. Several thousand supervisors who have not previously seen the new Journal are receiving this issue with the compliments of the Na-tional Conference. This, with similar complimentary distribution of the March issue, is in the interests of the membership campaign and the spring Conferences. Only one sample copy is sent to a person.

Non-Members. If you are not a Conference member or a Journal subscriber, you are not only interested in the foregoing paragraph, but you will be interested to learn that your name was supplied to the Conference office by someone who believes you should affiliate with the organization. We are happy to extend on behalf of the Membership Committee of your state an earnest invitation to become a member and to attend the spring meeting of the Sectional Conference in whose territory you reside.

(The list of state chairmen on this page identifies the Conference affilia-tion of the various states. Membership application blank is printed on another page.)

Facts About Dues. Because this issue reaches so many new readers, it seems advisable to repeat from the last issue the following information regarding membership fees:

Membership dues are payable to the treasurer of your Sectional Conference direct or through your state chairman or a member of the state committee. Although dues sent to the Conference office at Chicago are accounted for to the treasurer of the Sectional Conference, it is desirable that the remittances be directed to the treasurer in order to avoid extra work and to prevent delay in making reports which are sent out from the treasurer's office to the state chairmen.

Annual fees applying to the various types of membership are listed on page 32, where you will also find a remittance form for use in case your 1931 dues have not already been paid.

The 1931 active membership fee (\$3.00) covers (1) Membership and full privileges of the Sectional and National Conferences, (2) Journal subscription, and (3) entitles the member to a copy of the Book of Proceedings at a special price computed to partially cover production cost and mailing. The foregoing applies to all other classes of membership except associate.

Associate membership admits to meetings but conveys no other privileges.

Please! Tell us promptly if find any error in your name and address in the Conference records, as indicated by the address label on this magazine, and other mail sent you from the Conference office.

"An extra membership coupon in the Journal might be a good idea," sugthe Journal might be a good idea," sug-gested Miss Kanger, who is the first gested Miss Kanger, who is the first person you see when you come into the Conference office. "One coupon for the member to send in with his own dues, and the other for a friend." A good idea! We wonder why we hadn't thought of it before. The "Every-Member-Get-A-Member" on another page of this issue is the result of the thoughtfulness of one Conference employee.

THE Executive Committee of the National Conference will hold its midyear meeting at Detroit during the N.E.A. convention (February 21-26). A schedule has been arranged so that it will not interfere with the Research Council which will convene during the same period.

C. V. Buttelman, Executive Sec'y. 64 East Jackson Boulevard, Chicago, Ill.

Have You Made Your Hotel Reservation for Your Conference Meeting

Southern (Mar. 11-13, 1931-Pea-body Hotel, Memphis)

Eastern (Mar. 18-20, 1931-Hotel Syracuse, Syracuse)

Southwestern (Mar. 24-27, 1931--Antlers Hotel, Colorado Springs)

California (Mar. 30-Apr. 2, 1931— Biltmore Hotel, Los Angeles)

Northwest (Apr. 6-8, 1931-Daven-port Hotel, Spokane)

North Central (Apr. 13-17, 1931— Hotel Fort Des Moines, Des Moines)